



CUSHIONS, CURTAINS & BLINDS

step by step



25 SOFT-FURNISHING PROJECTS
FOR THE HOME

CUSHIONS, CURTAINS & BLINDS

step by step



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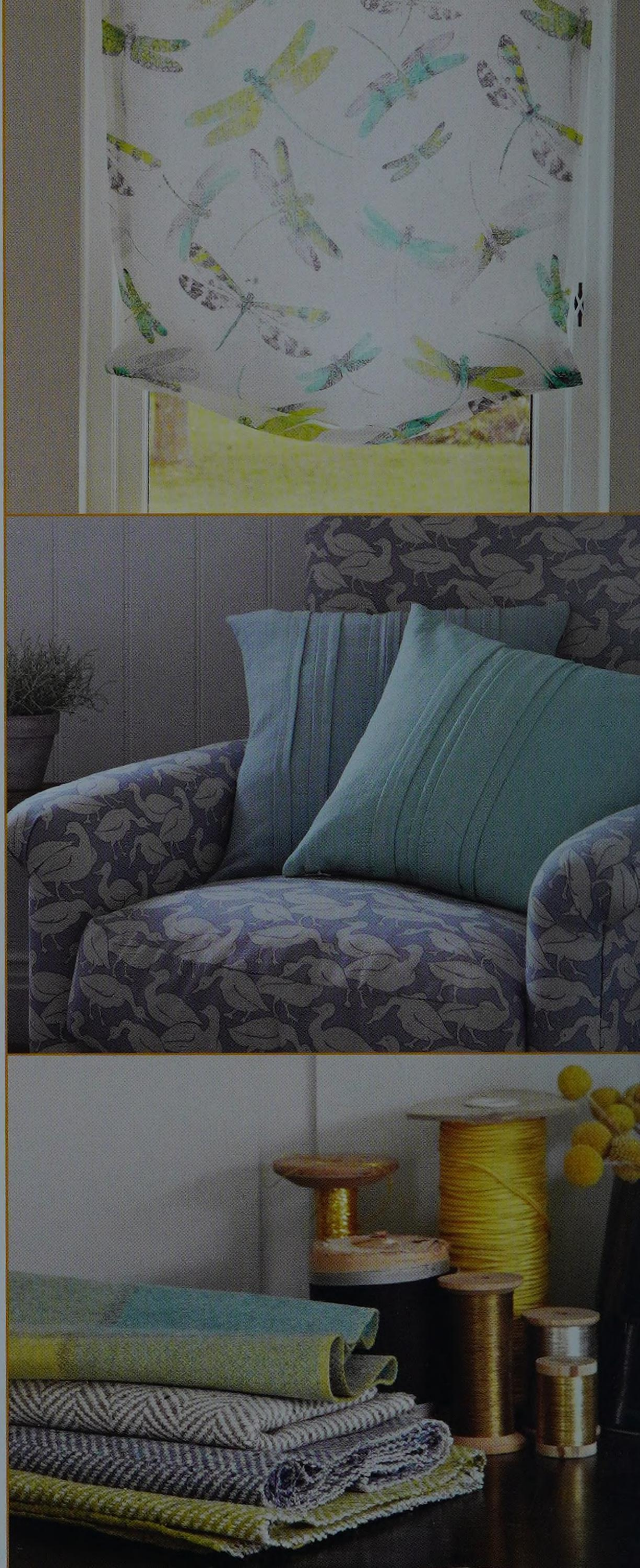
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INTRODUCTION TO SOFT FURNISHINGS

The image shows the front cover of a book. The top and bottom sections feature a repeating chevron pattern in teal and beige. The central section is a solid light blue-grey color, containing the title text. Two horizontal dashed lines in a dark blue-grey color separate the patterned sections from the central text area.

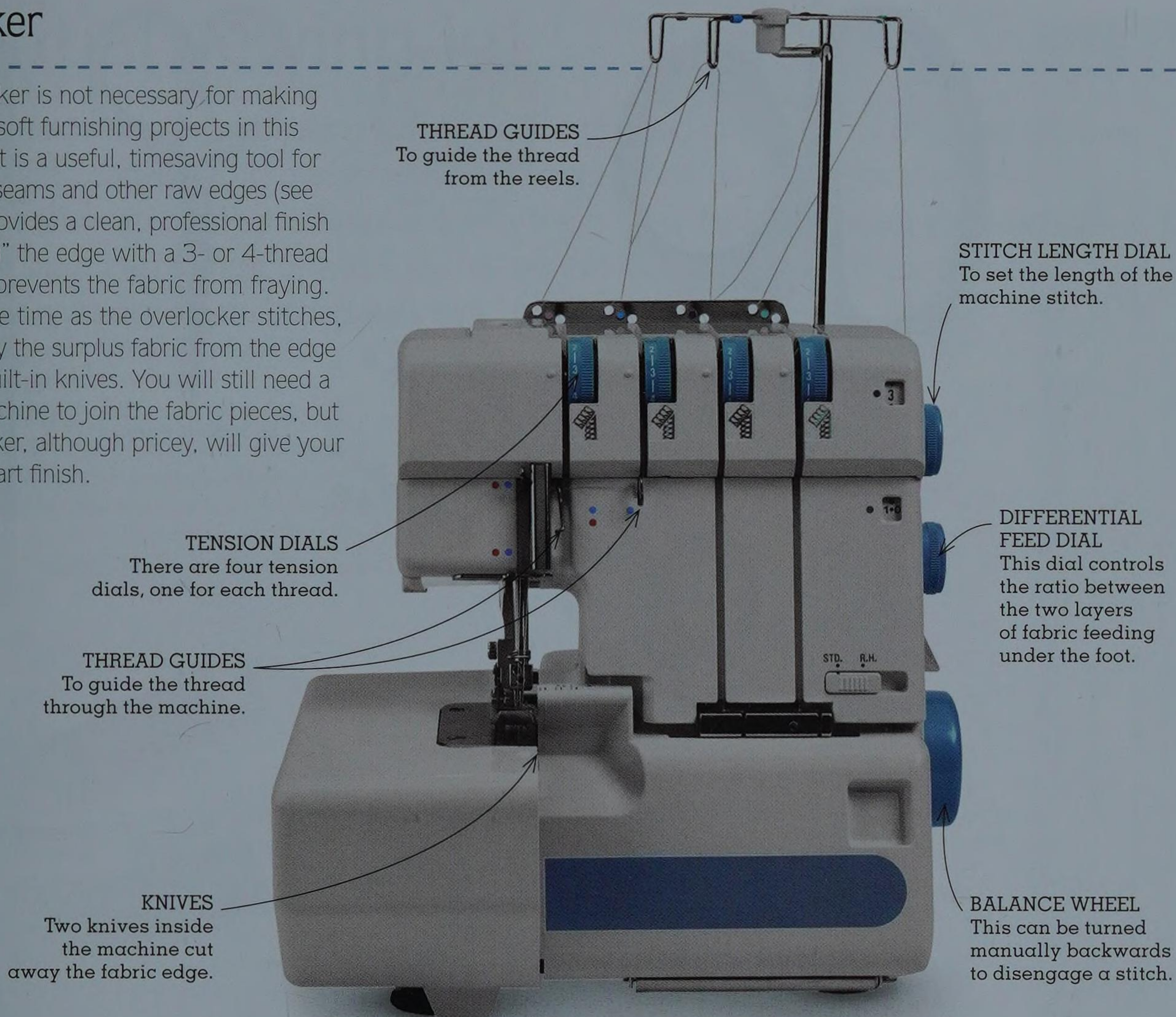
Sewing machine

A sewing machine will speed up any sewing job. Most of today's machines are aided by computer technology, which enhances stitch quality and ease of use. Always try a sewing machine before you buy, to really get a feel for it.



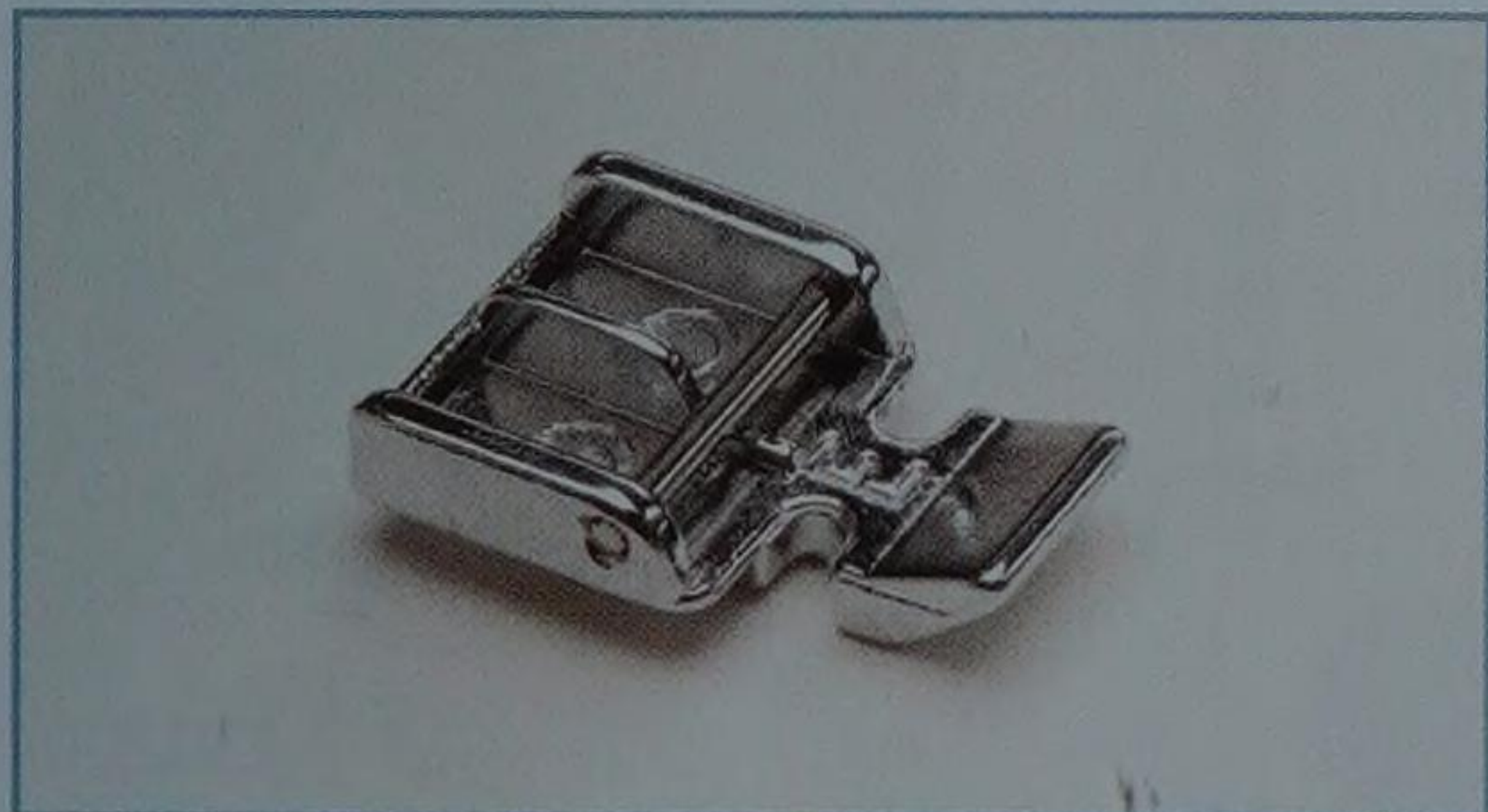
Overlocker

An overlocker is not necessary for making any of the soft furnishing projects in this book, but it is a useful, timesaving tool for neatening seams and other raw edges (see p.17). It provides a clean, professional finish by “locking” the edge with a 3- or 4-thread stitch that prevents the fabric from fraying. At the same time as the overlocker stitches, it cuts away the surplus fabric from the edge using its built-in knives. You will still need a sewing machine to join the fabric pieces, but an overlocker, although pricey, will give your work a smart finish.

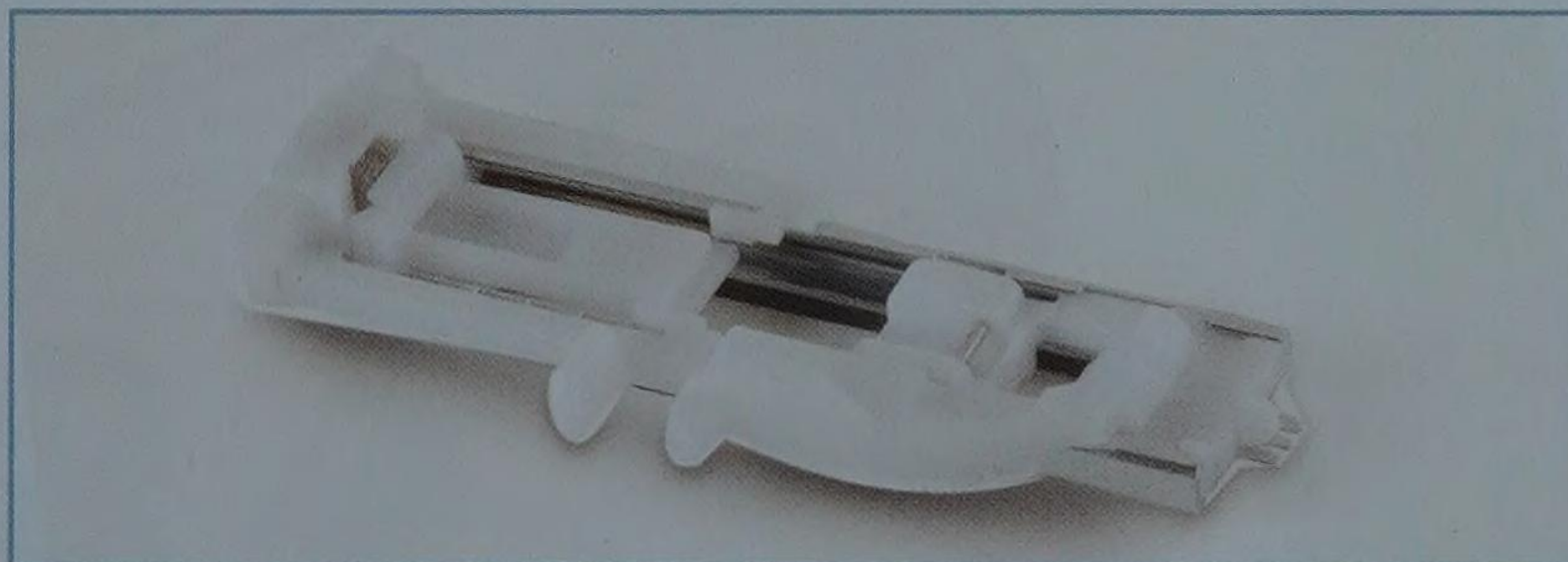


Sewing machine feet

The machine foot “runs” over the fabric, holding it in place while you are stitching. There are several types of specialist feet that can be used for different tasks. For the projects in this book, you will need the all-purpose foot, as well as a zip foot and a buttonhole foot.



A zip foot allows you to stitch close to the zip’s teeth. It attaches left or right of the needle, according to the side of the zip you are sewing.



A buttonhole foot enables you to stitch a perfectly sized buttonhole. You slip a button in the holder at the back of the foot, attach the foot to your machine, lower the machine’s buttonhole lever, and stitch to complete.





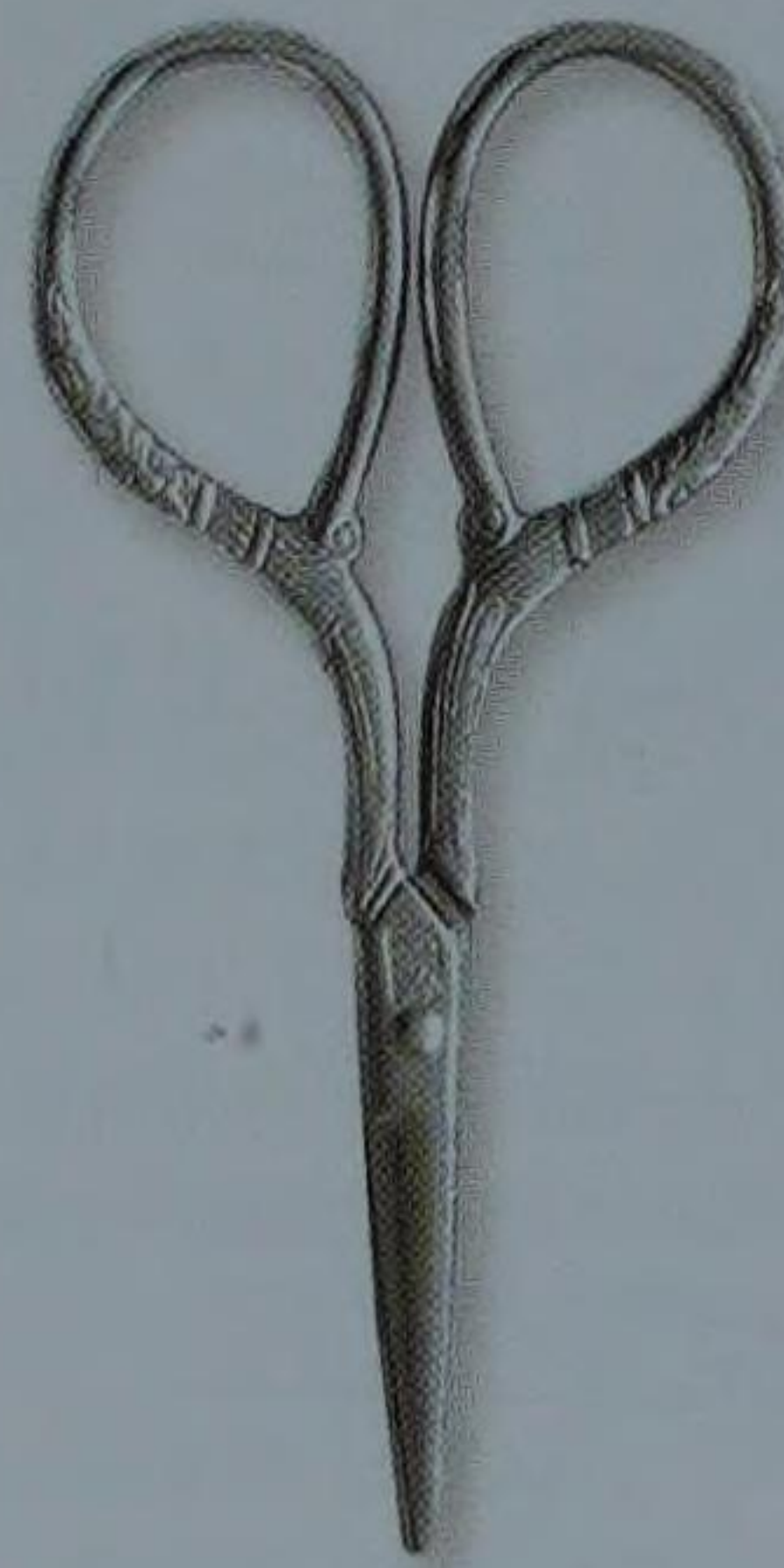
Metre rule



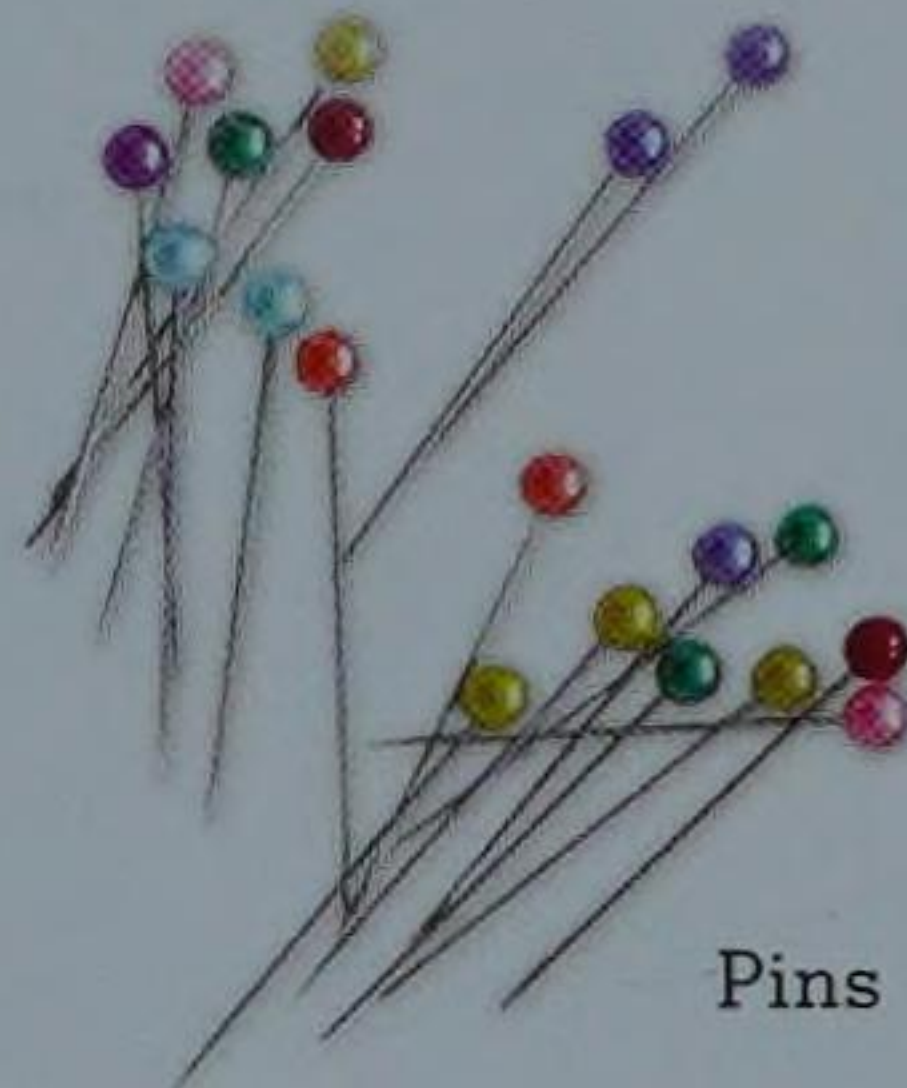
Cutting shears



Tailor's chalk



Embroidery scissors



Pins



Paper scissors



Pencil



Seam gauge



Selection of threads



Safety pins



Fabric tape measure



Selection of needles



Seam ripper



Thimble



Selection of buttons



Roll zip and zip pulls



Essential sewing kit

A sewing machine is key to making the projects in this book but you will also need other tools and accessories to cut, measure, mark, and pin fabric, as well as for the finishing touches required to create professional-quality items. Your basic sewing kit should include the items shown here, most of which are not very costly. You can add extra tools and equipment gradually as you undertake more complex projects.

CUTTING TOOLS

You will need a variety of cutting tools for different purposes, but one rule applies to all: buy good-quality equipment that can be resharpened. It is also advisable to keep a separate pair of scissors for cutting paper templates: that way you will not blunt your fabric shears by using them to cut paper. A seam ripper saves time when undoing seams and removing tacking stitches. Useful cutting tools include:

- Fabric shears
- Paper scissors
- Embroidery scissors
- Trimming scissors
- Snips (for quickly cutting off the ends of your thread)
- Seam ripper
- Pinking shears

MEASURING TOOLS

No sewing kit is complete without the correct tools for accurate measuring. Keep these tools to hand for measuring fabrics and seam allowances, as well as finished lengths as you make up each project. Useful measuring tools include:

- Fabric tape measure
- Metre rule or short ruler
- Seam gauge

MARKING AIDS

The trick to marking fabric is to find a way of making marks that show up when you are assembling your project, but can be removed easily once the item is complete. Tailor's chalk comes in many different colours, is easy to remove, and can be used on all types of fabric. Water-soluble pens are good for accurate marking and can be removed by spraying the fabric with water. Ordinary pencil can be used in places where the marks won't show. Always test your marking tool – and whether you can remove the marks – on a scrap of fabric before you start, and be careful never to press over the marks as this may set them permanently.

NEEDLES AND PINS

Using the correct pin or needle for your work is extremely important as the wrong choice can damage fabric or leave small holes, so always

have a selection to hand. Keep them in good condition by storing pins in a pin cushion and needles in a needle case. Pins and needles to buy include:

- A selection of "sharps" in sizes 6–9
- Milliner's, or straw, needles
- Glass-headed pins
- Dressmaker's pins
- Safety pins

THREADS

There are many types of thread to choose from. Polyester thread is the most popular as it has a slight "give" and is suitable for sewing almost all fabrics. Cotton thread is firm and strong, while silk thread can be removed without leaving a mark, making it a good choice for tacking. Always use silk thread for sewing silk fabric. Threads to buy include:

- Polyester all-purpose thread
- Cotton thread
- Silk thread

FASTENINGS

The projects in this book require a variety of different fastenings. Hook-and-loop tapes, such as Velcro tape, are used on projects such as blinds, to attach the blind to the batten. Roll zip is particularly versatile as it can be cut to the exact length required. Buttons can be used for closing cushion covers as well as for decoration. Useful fastenings to buy include:

- Velcro fastening tape
- Roll zip and zip pulls
- Buttons in various sizes
- Metal self-cover buttons

USEFUL EXTRAS

There are many other items that make sewing easier. These include:

- Thimble
- Needle threader
- Tweezers



Soft furnishing fabrics

These days there is an impressive selection of fabrics in shops and online, so it's no wonder many people are choosing to make soft furnishings that can reflect their own unique taste and style. From different widths, weights, and fibres, to almost endless pattern and texture options, read on to discover more about the wide range of soft furnishing fabrics that are available.

Widths

Most furnishing fabrics are made in 132cm (52³/₄in), 137cm (54³/₄in), or 140cm (56in) widths, with sheers made much wider, at 3m (3¹/₄yds). The width is measured from selvedge to selvedge, not including the width of the selvedge itself. The width is usually marked on the bolt of fabric, but if in doubt, ask the retailer.

Weight

Fabrics are normally classified as being lightweight, medium-weight, or heavyweight, but you might occasionally hear the weight described according to the number of grams per square metre or ounces per square yard.

Drape – the way a fabric hangs – and weight should not be confused. You can have a heavyweight fabric that drapes well, while a lightweight fabric can be stiff and starchy. For curtains, you would normally look for a fabric that drapes well, while drape is not usually important for furniture covers.

Generally, the heavier a fabric, the more durable it is, but durability is also influenced by factors such as the fibres the fabric is made from and how tightly they are woven together. Most soft furnishings use light- to medium-weight fabrics, with heavyweight fabrics used more often for slipcovers. Note that heavyweight fabrics are usually bulky so they can be difficult to work with.

Common fibres

COTTON

Cotton is one of the most common furnishing fabrics thanks to its versatility, durability, and ease of care. It comes in different weights, weaves, and finishes, as well as in any number of prints. You can use it for everything from curtains and cushions to bedding and accessories.

WOOL

Wool is resilient and durable and it holds its shape well. It also resists creasing and dirt, and is a good insulator. It can be used for almost any soft furnishings, whether curtains, cushions, or slipcovers.

LINEN

Produced from the flax plant, linen works well for items such as curtains and cushions, but it does have a tendency to crease. You can find it in different weights, weaves, and prints, while washed linen is great for a vintage look.

SILK

This luxurious fabric is produced by silkworms. It has a natural sheen, is strong, and has good insulation properties. It looks beautiful made up into curtains but since it can be damaged by sunlight, it is best to use an interlining, which will also make the curtains look fuller and even more luxurious. Silk can also be used for cushions, lampshades, and other items not subject to much wear.

SYNTHETIC

These fabrics are woven from man-made fibres rather than natural ones. Examples of synthetic fabrics include polyester, nylon, acrylic, and rayon. Synthetic and natural fibres are often blended together to give fabrics that have the best qualities of each fibre.

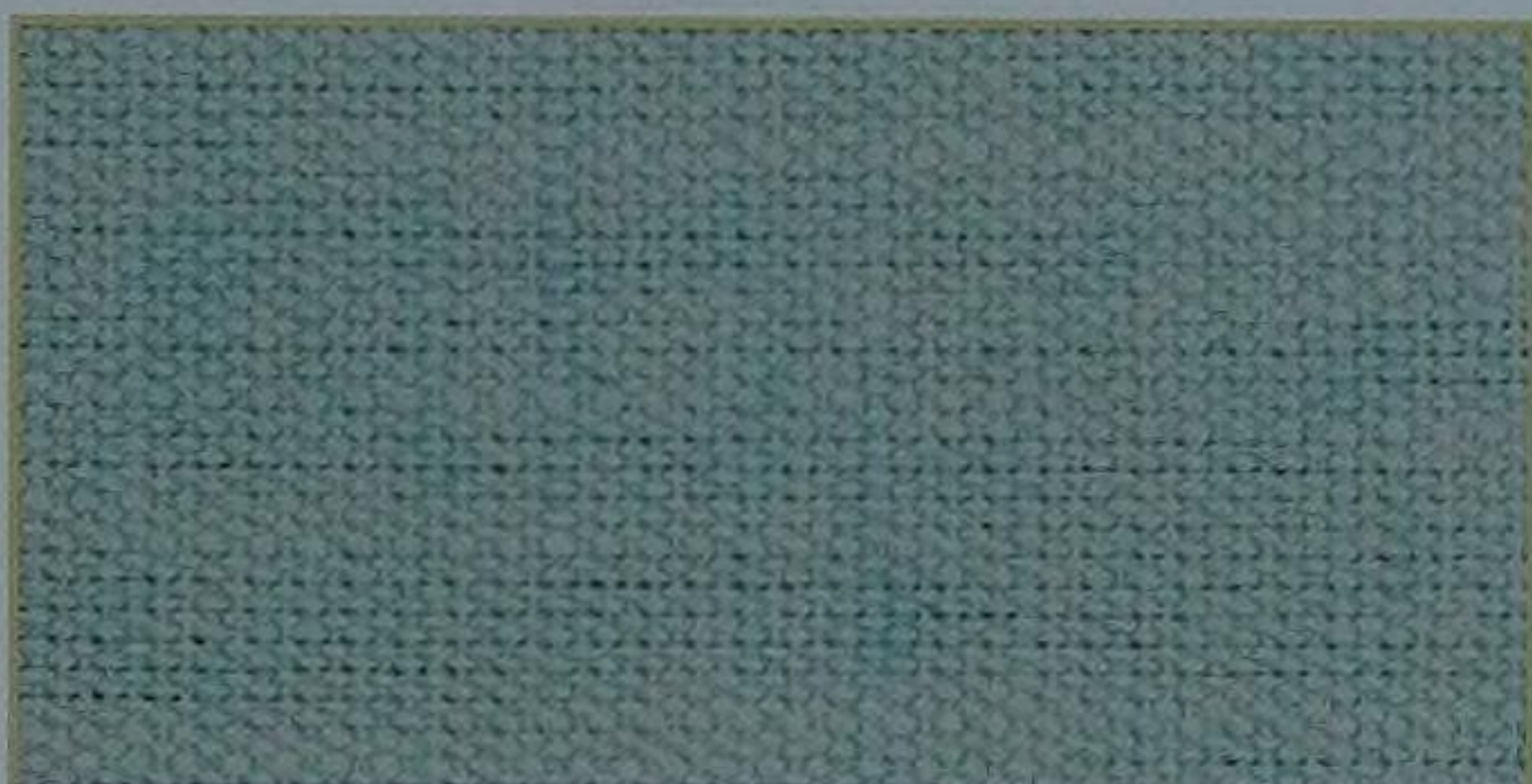


PRINTS, PATTERNS, AND TEXTURE



Printed linen

Linen absorbs dye well so lends itself perfectly to a wide range of prints.



Linen blend

For greater resistance to creasing, linen can be blended with other fibres.



Wool-blend tartan

Wool mixed with cotton makes a durable tartan for soft furnishings.



Velvet

Whether silk or synthetic, pay attention to the nap of velvet when cutting out.



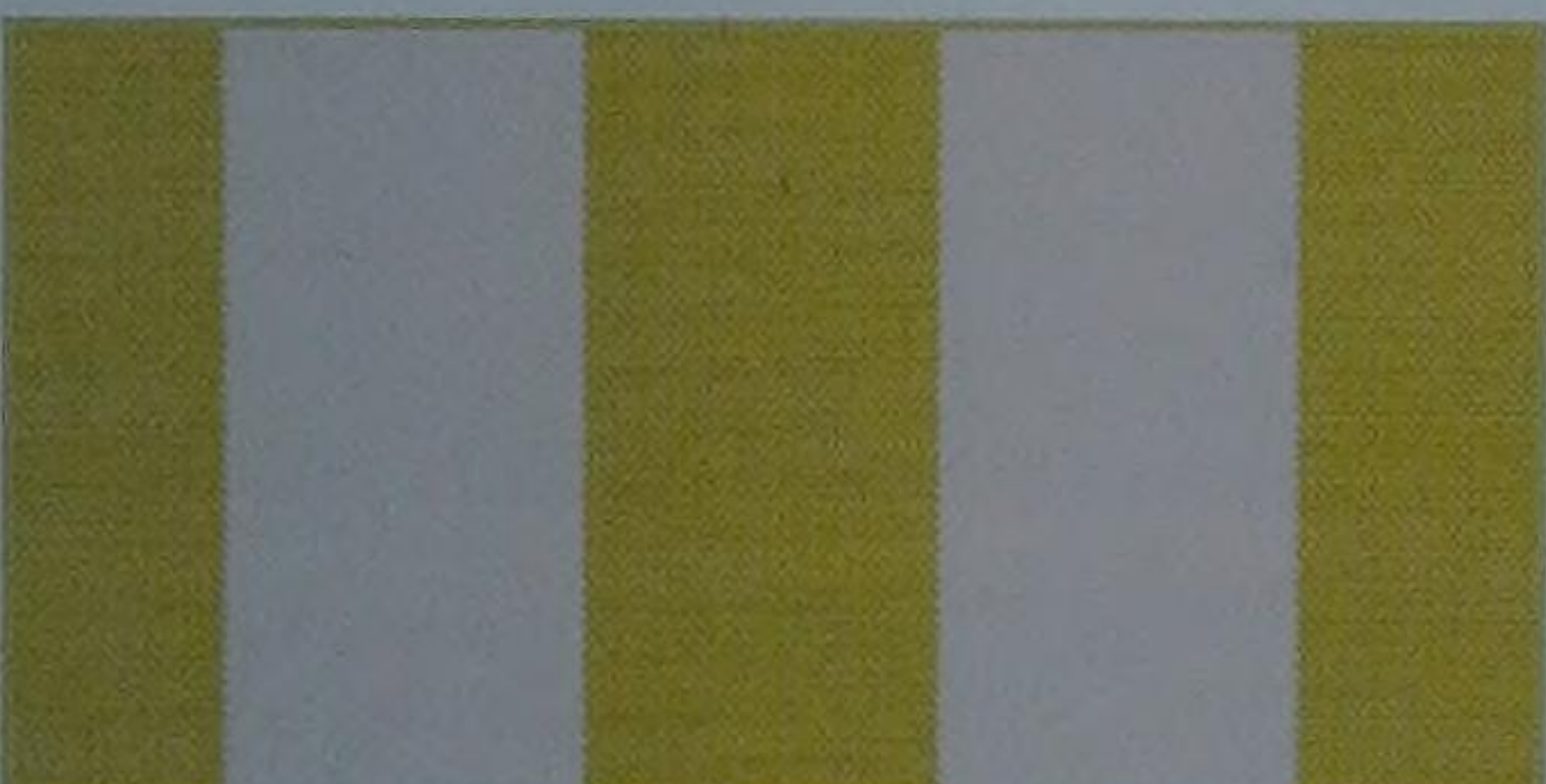
Printed silk

Silk absorbs dye well. It looks especially attractive with delicate prints.



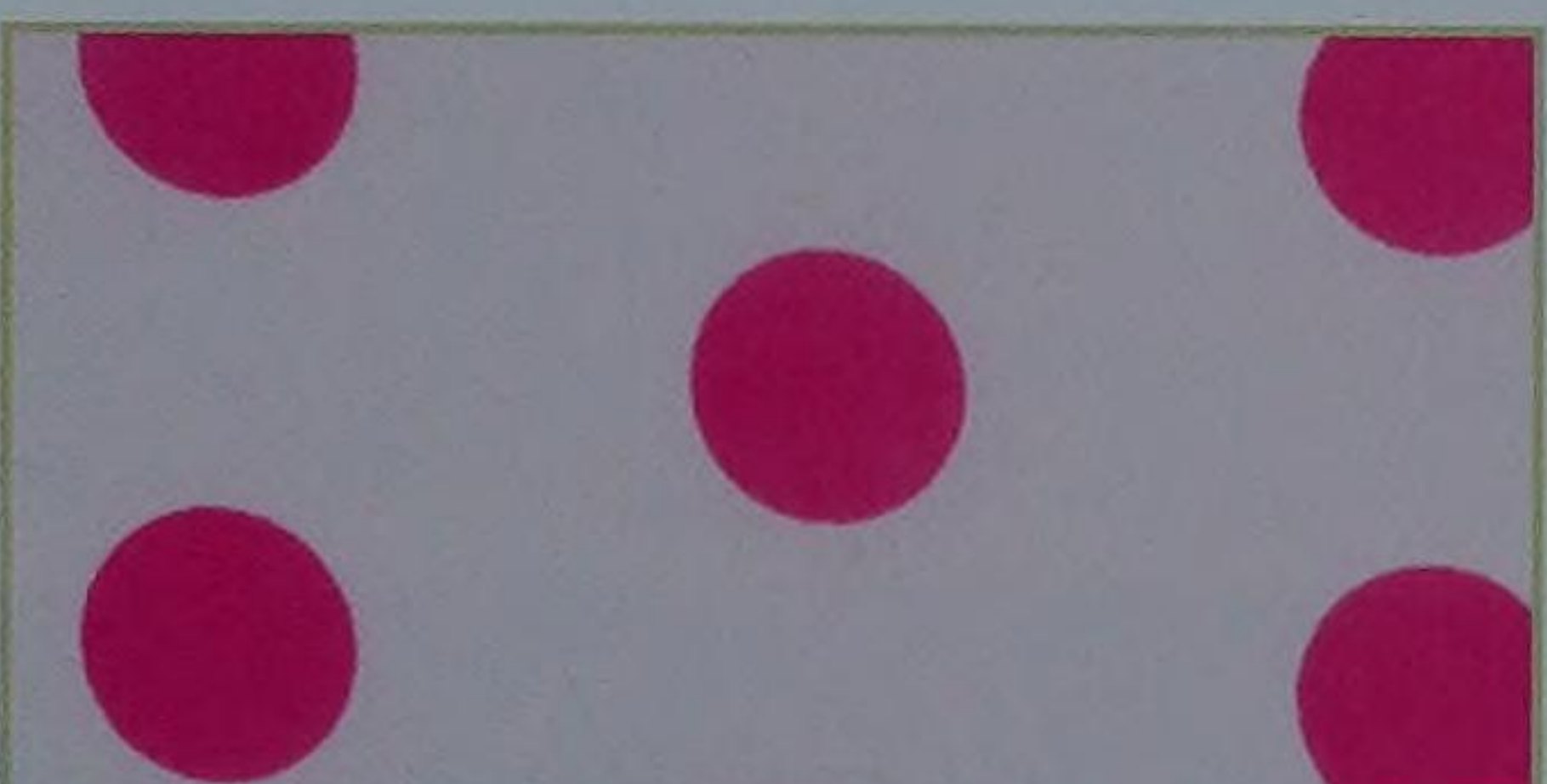
Textured synthetic

Velvet embellishments in the fabric give an interesting pattern and texture.



Cotton stripes

Stripes are classic. Pick a width that is in proportion to the item you are making.



Cotton-blend polka dots

Polka dots on a polyester-cotton blend are a good choice for children's rooms.



Cotton-blend chevron

Chevrons are a bold but on-trend choice. Try them on curtains and cushions.



Embroidered embellishments

Embroidered embellishments add pattern, texture, and richness.



Appliqué embellishment

Appliqué motifs are another way of adding texture, colour, and pattern.



3D embellishments

These may require special care, so don't use on items subject to heavy wear.



Using fabric

Checking fabric before you buy and cutting it out correctly are essential. Look out for flaws, such as a pattern that's been printed awry or a faulty weave. Once you're home, check that the fabric has been cut from the roll at a right angle to the selvedge. If it hasn't, start by squaring the edge.

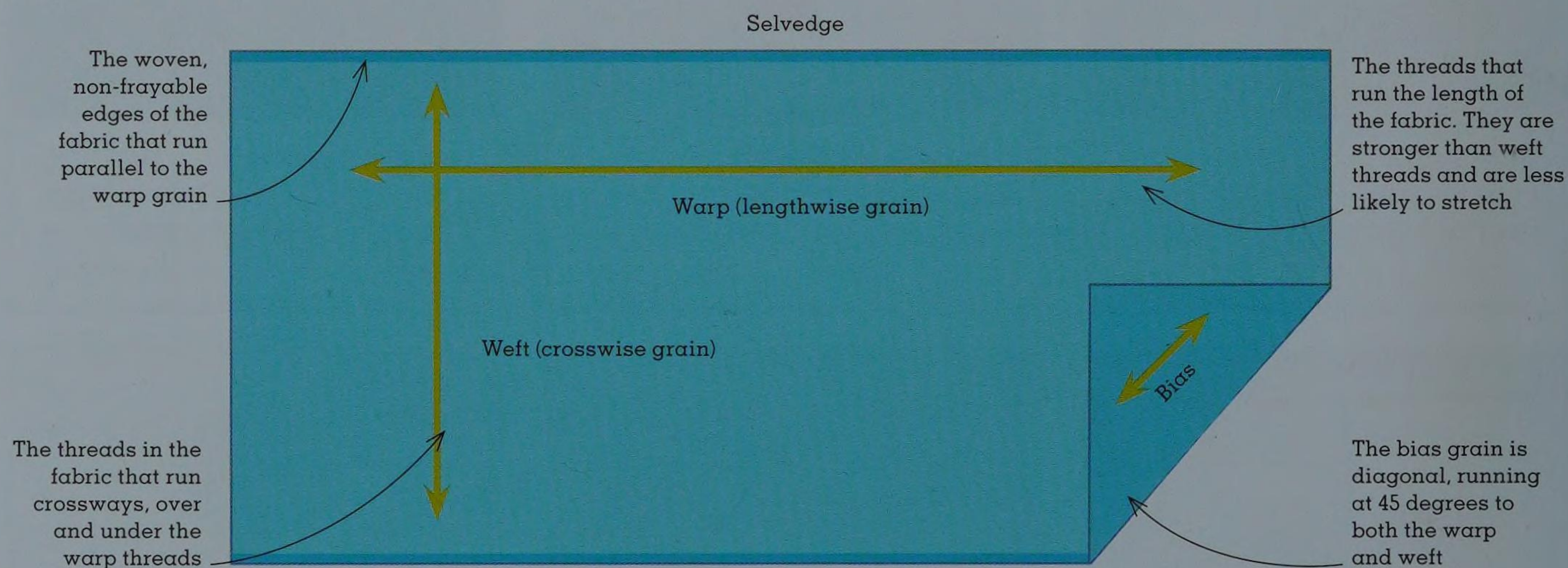
Calculating fabric requirements

How much fabric you will need for an item will vary depending on the fabric you choose, how wide it is, and the pattern repeat. Here are some tips to get you started.

- Determine the width of the fabric. Many furnishing fabrics come in a standard 137cm (54³/₄in) width, but always double-check as fabric widths can vary.
- Take into account the pattern and nap of the fabric. If you need to match a pattern repeat, this will require more fabric, and the larger the repeat, the more fabric you will need. "Nap" can refer to the pile of a fabric – the way it "shadows" when it is smoothed in one direction – or to a one-way pattern or uneven stripes. If your fabric has a nap, you should buy extra.
- Whenever possible, make a paper pattern first, then lay it out properly on your work surface, factoring in any pattern repeat and nap. This gives you a pretty accurate guide to how much fabric you should buy.
- Always take into account shrinkage and fraying. If you plan to wash the item in the future, it is advisable to pre-wash the fabric, so that any shrinkage occurs before cutting. And if the fabric is prone to fraying, buy a little more.
- In any event, always buy some extra fabric. If you make a mistake or a miscalculation, you may not be able to find more of the same fabric from the same bolt. Similarly, dye lots can vary from bolt to bolt, so you may not get an accurate colour match if you have to buy more fabric later.

FABRIC GRAIN

Always cut out your fabric on the correct grain to ensure it will hang correctly without twisting. The grain is the direction in which the yarns or threads of a woven fabric lie. Mostly, you must cut parallel to the warp threads, or lengthwise grain. For some of the projects in this book, you will actually mark the straight of grain symbol (an arrow) on your pattern pieces.



LAYING OUT A PATTERN

As well as paying attention to fabric grain (see above) when laying out your pattern pieces, you must also consider whether you need to cut one fabric piece from a single layer of fabric, two matching pieces from a double layer, or one symmetrical piece cut on the fold from doubled fabric. If using patterned fabric, be sure to consider pattern placement, too, so that motifs can be centred on an item or so that a pattern matches across two joined pieces.



MARKING AND CUTTING OUT

Mark your pieces using a water-soluble pen or tailor's chalk. The easiest way to measure and cut your fabric is to lay it out on a smooth, flat surface. If you do not have a large enough table, you may find it easiest to work on the floor. When cutting out make sure you use a sharp pair of fabric scissors. And remember, always measure twice to cut once!



Using a set square

You can use a large set square to straighten the edge of a fabric. Align one perpendicular edge of the set square with the selvedge, then mark along the other perpendicular edge. Cut along the line.



Using the edge of a table

Start by aligning the selvedge with the long side of a table. Allow the cut end of the fabric to overhang the end of the table. Run chalk along the edge to mark a line, then cut along the line.

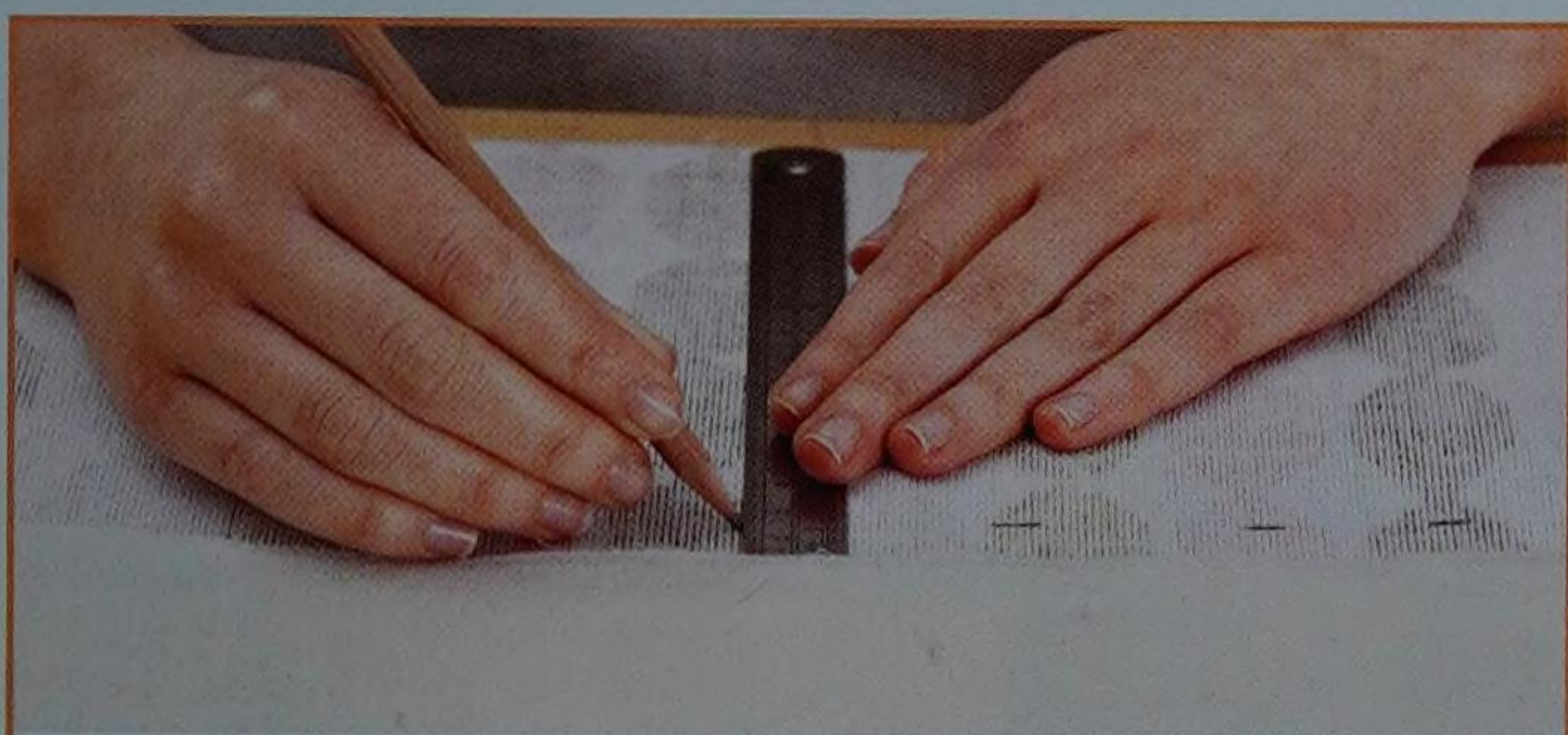


Pulling a thread

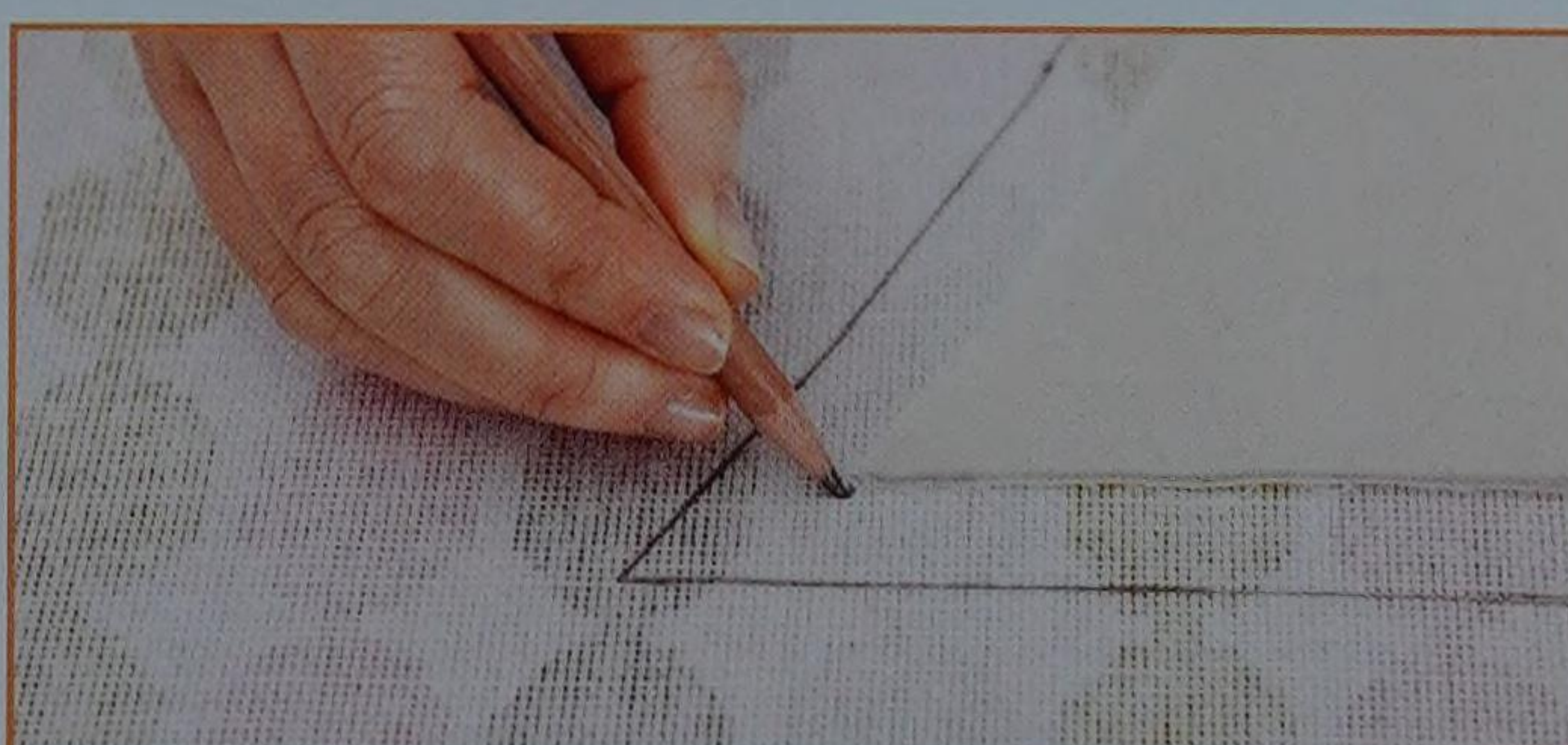
On a loose-weave fabric you can use a pulled thread to get a straight edge. Snip into the selvedge, find one single thread, and tug gently to pull it out. Carefully cut along the line left by the thread (inset).

ADDING A SEAM ALLOWANCE

A seam allowance is the area between the edge of a piece of fabric and the stitching line. For some of the projects in this book, you add the seam allowance to the pattern piece itself. In others, you add and mark it on the fabric. Here's how.



1 Lay the fabric face down with the pattern piece on top. Checking the project instructions, use a ruler to measure the length of the seam allowance from the edge of the pattern. Mark this distance at intervals along the pattern edge, then join up the marks to draw a solid line. This is your cutting line.

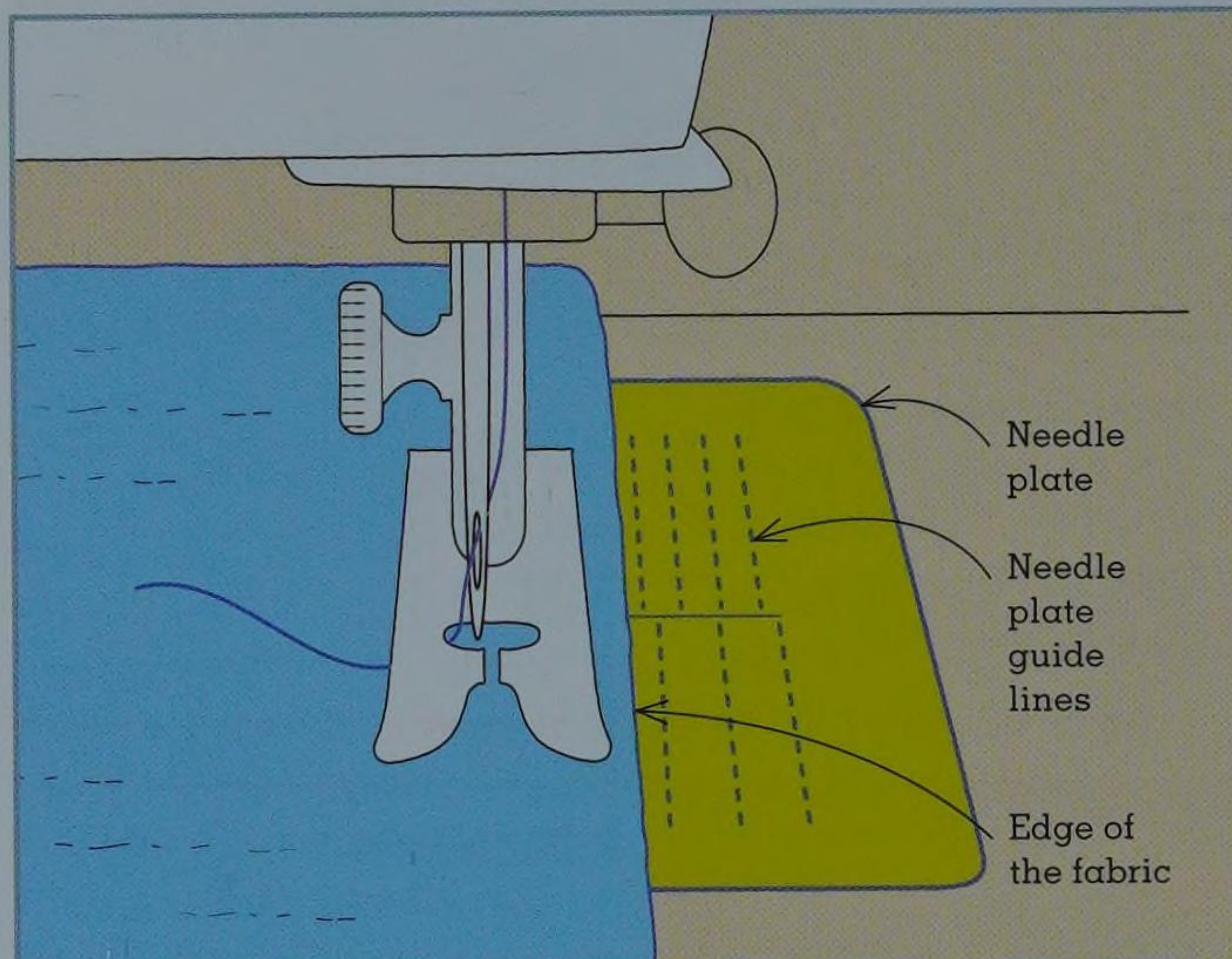


2 Before removing the pattern piece from the fabric, transfer any notches or other markings from the pattern piece to the fabric. Also mark any corners with a dot. Since you should not sew through a seam allowance, these dots will act as guides for where to start and stop stitching your seam.



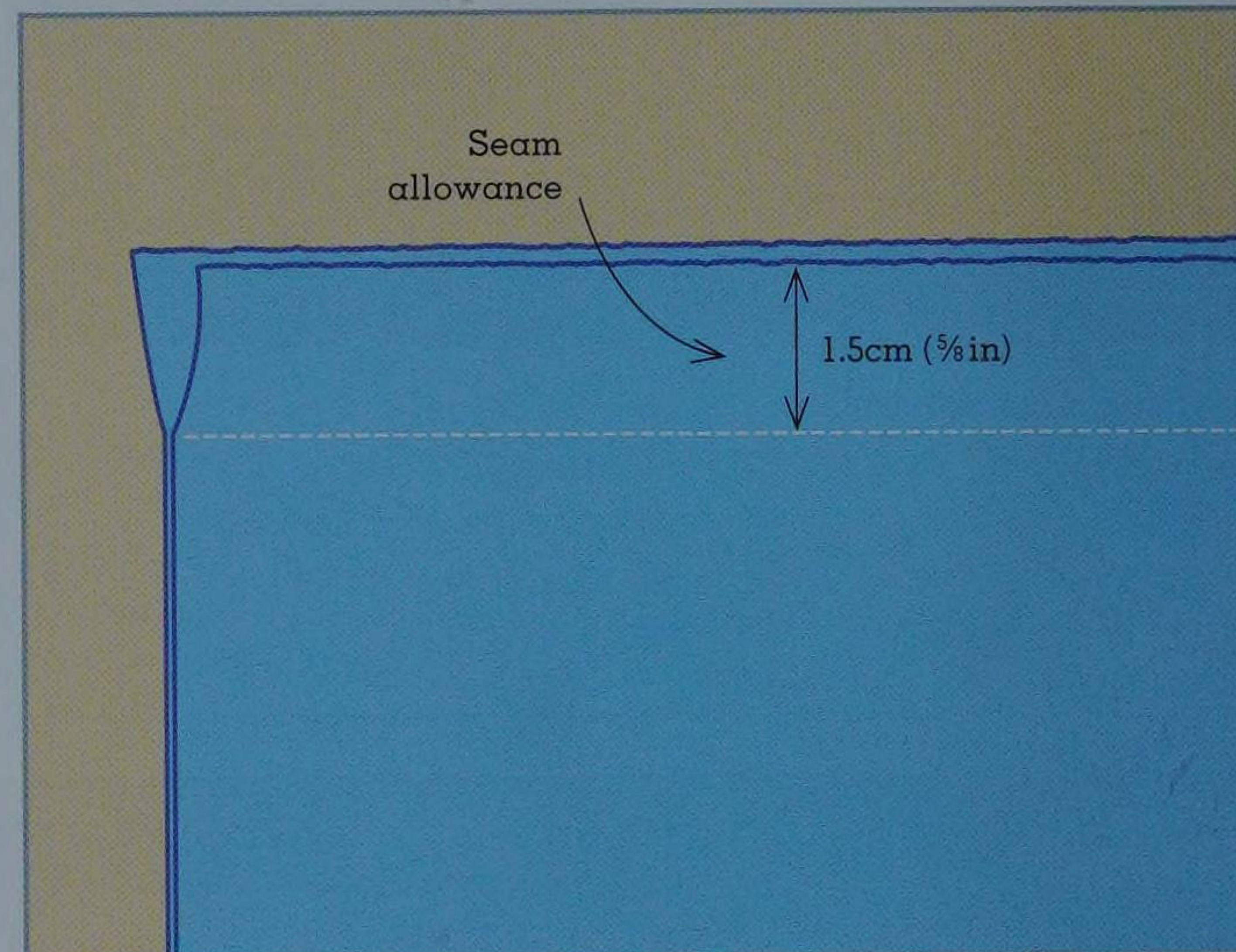
Machine stitches

Your sewing machine will really come into its own as you make up the projects in this book. Here we show the types of stitches you will need and we introduce you to seam allowances.



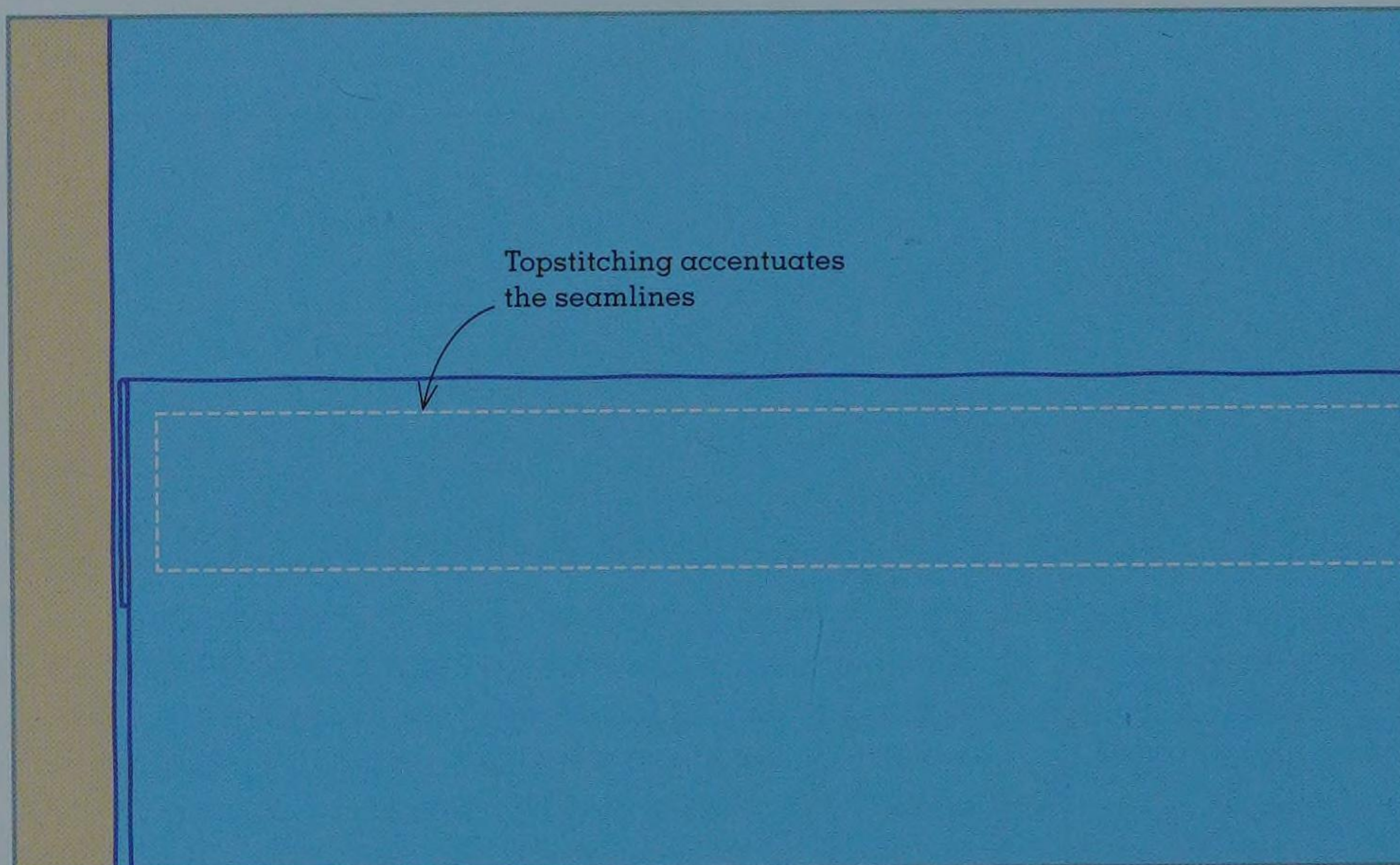
STRAIGHT STITCH

The straight stitch is your sewing machine's default stitch setting and you will use it in most situations and for most fabrics. You can alter your stitch length to suit the type of seam and fabric using your machine's stitch length selector. For most seams and fabrics, you need stitch length 2 but for decorative work, such as topstitching (see below), switch to stitch length 3.



SEAM ALLOWANCE

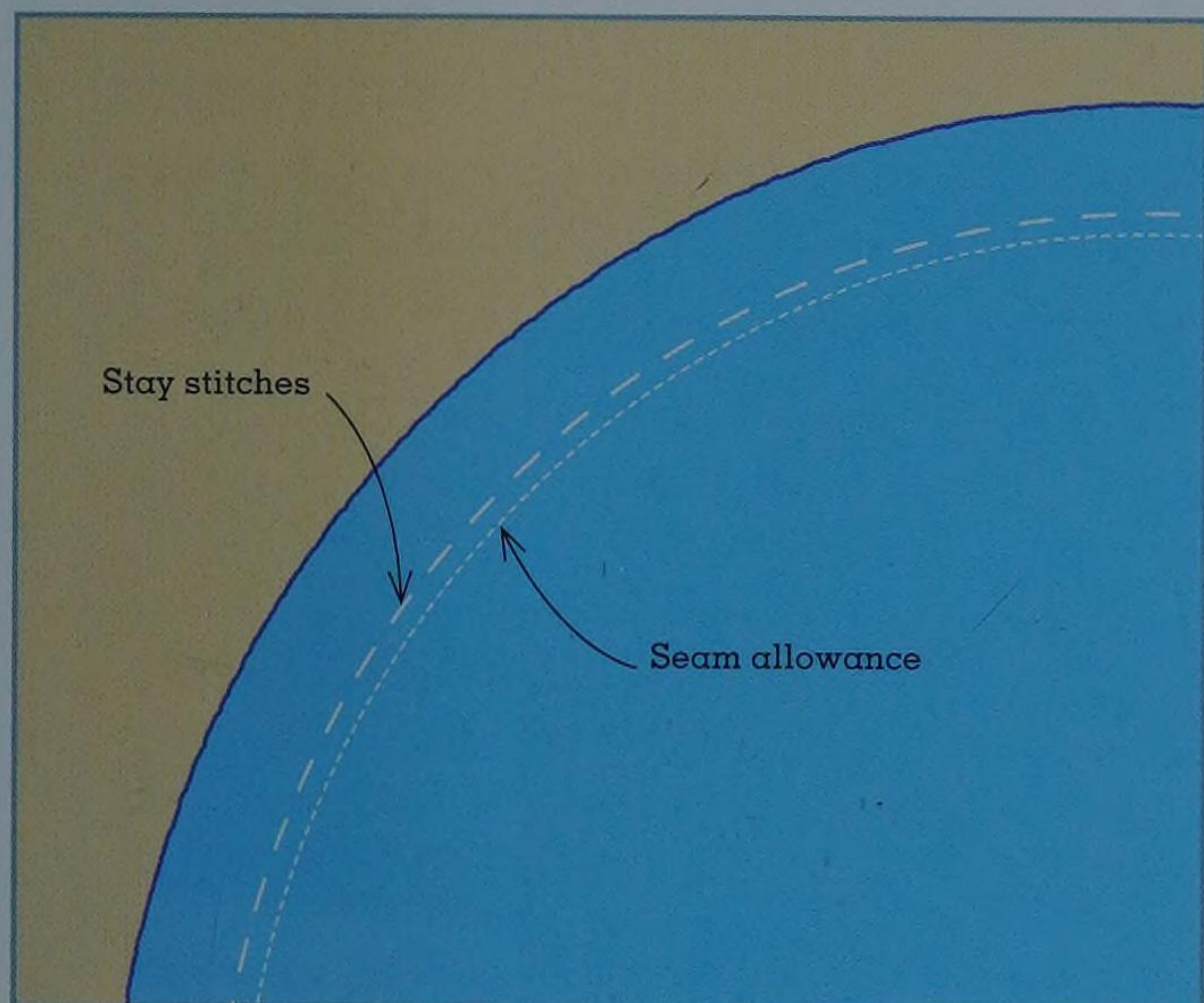
This is the distance between your line of stitching and the edge of the fabric. You should use the guide lines on your machine's needle plate to ensure that you keep the seam allowance constant as you work. Simply take care always to align the edge of your fabric along the same guide line. The size of the seam allowance will depend on the project you are working on, but in most cases it will be 1.5cm ($\frac{5}{8}$ in).



TOPSTITCHING

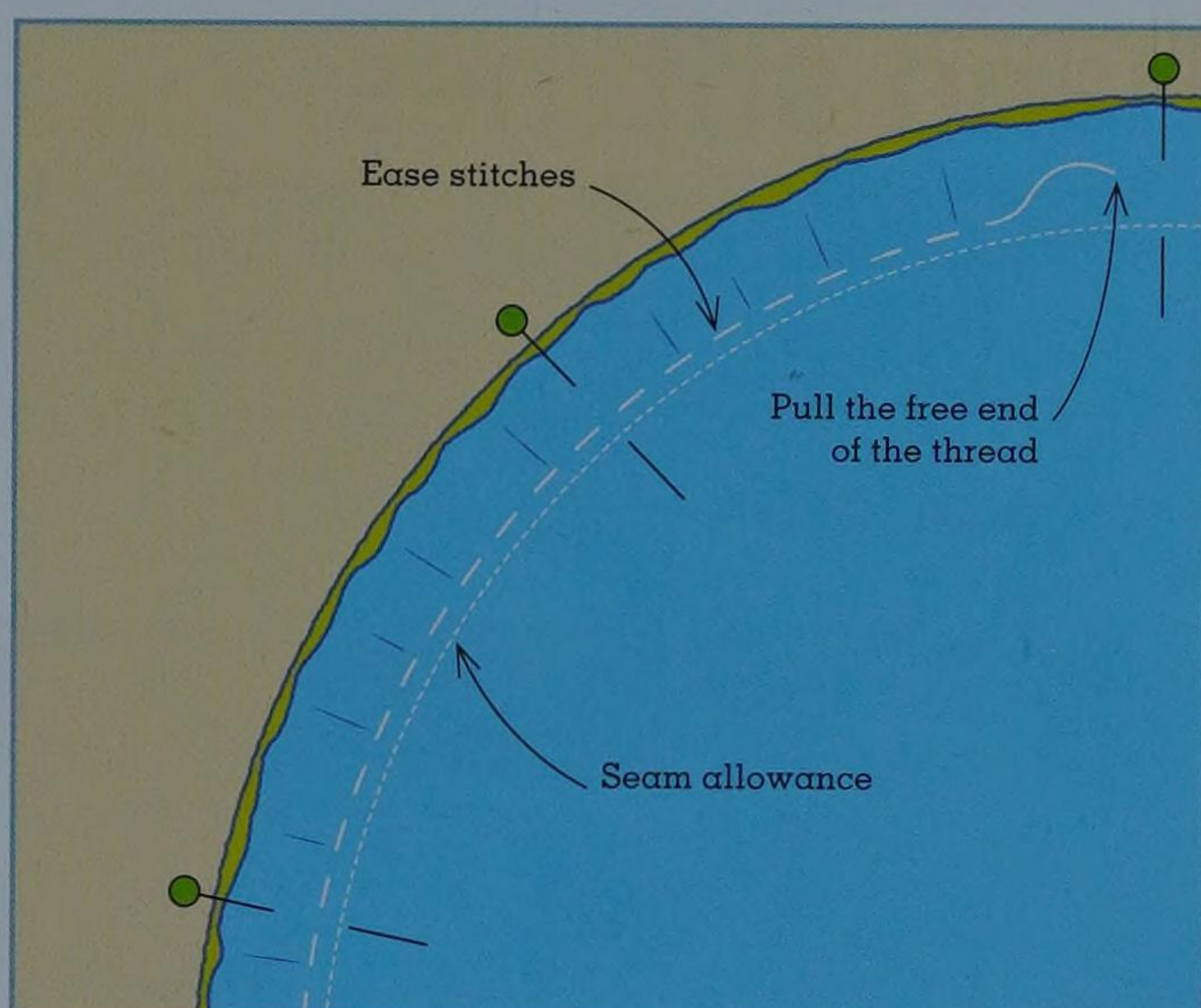
This stitch holds layers of fabric together, which makes it a functional stitch, but since it is worked on the right side of the fabric, where it accentuates the seamline, it is also decorative. In certain situations, you topstitch using contrasting, sometimes thicker, thread and an even longer stitch, to accentuate the seamline more.





STAY STITCH

You will often use a line of stay stitches between the seam allowance and the curved raw edge of a single thickness of fabric. Stay stitches reinforce the curved edge, reducing the chances of the curve stretching or twisting before the fabric is attached to another piece. Stay stitches will not be visible on the finished item.

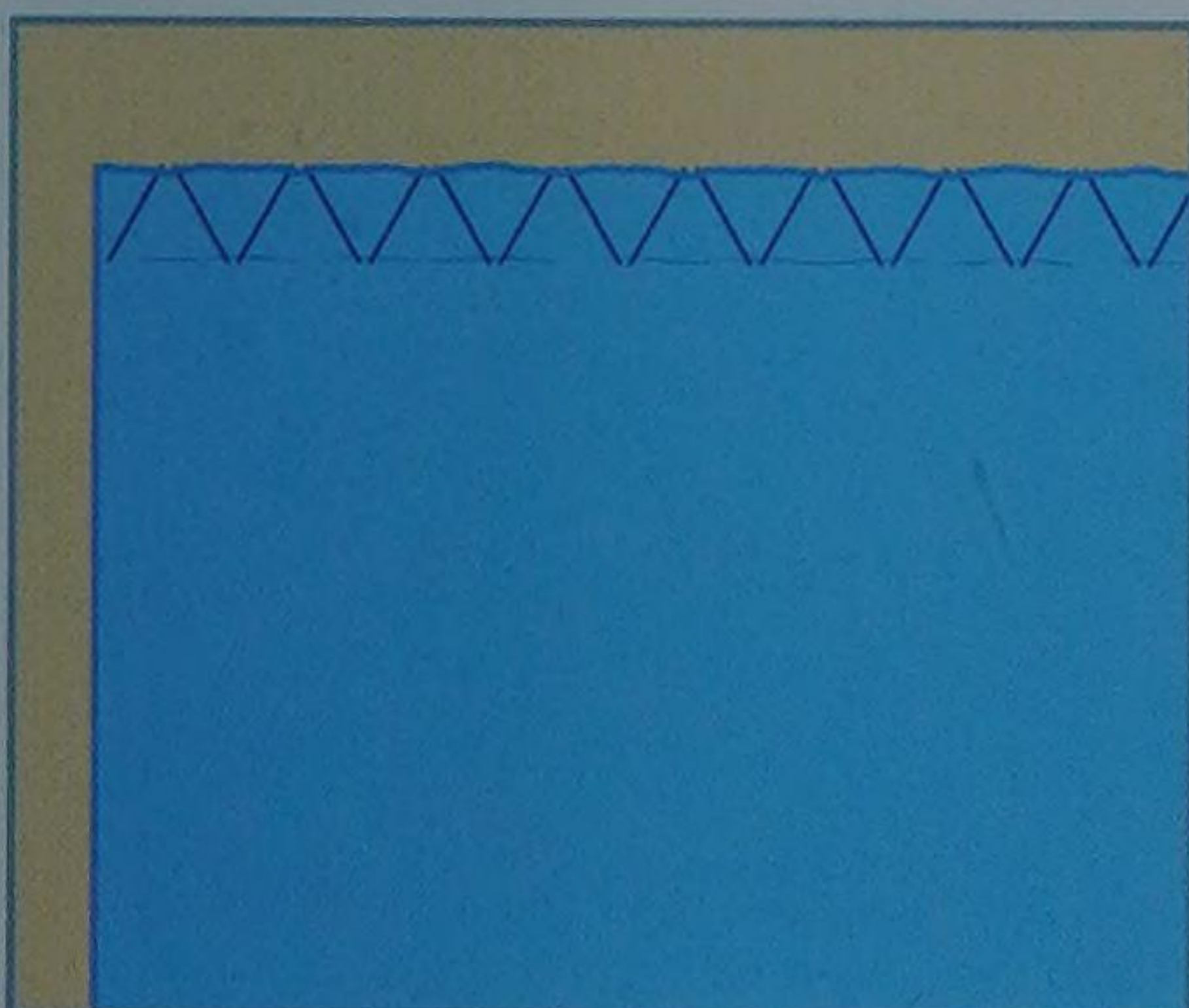


EASE STITCH

These are used when you need to fit an edge to an edge that is shorter, for example when joining two pieces along a curve. Using a long stitch, simply sew a line of stitching within the seam allowance. Backstitch at the start but leave the end free. Pull the free end to gather the fabric gently until the edges of the two pieces of fabric match.

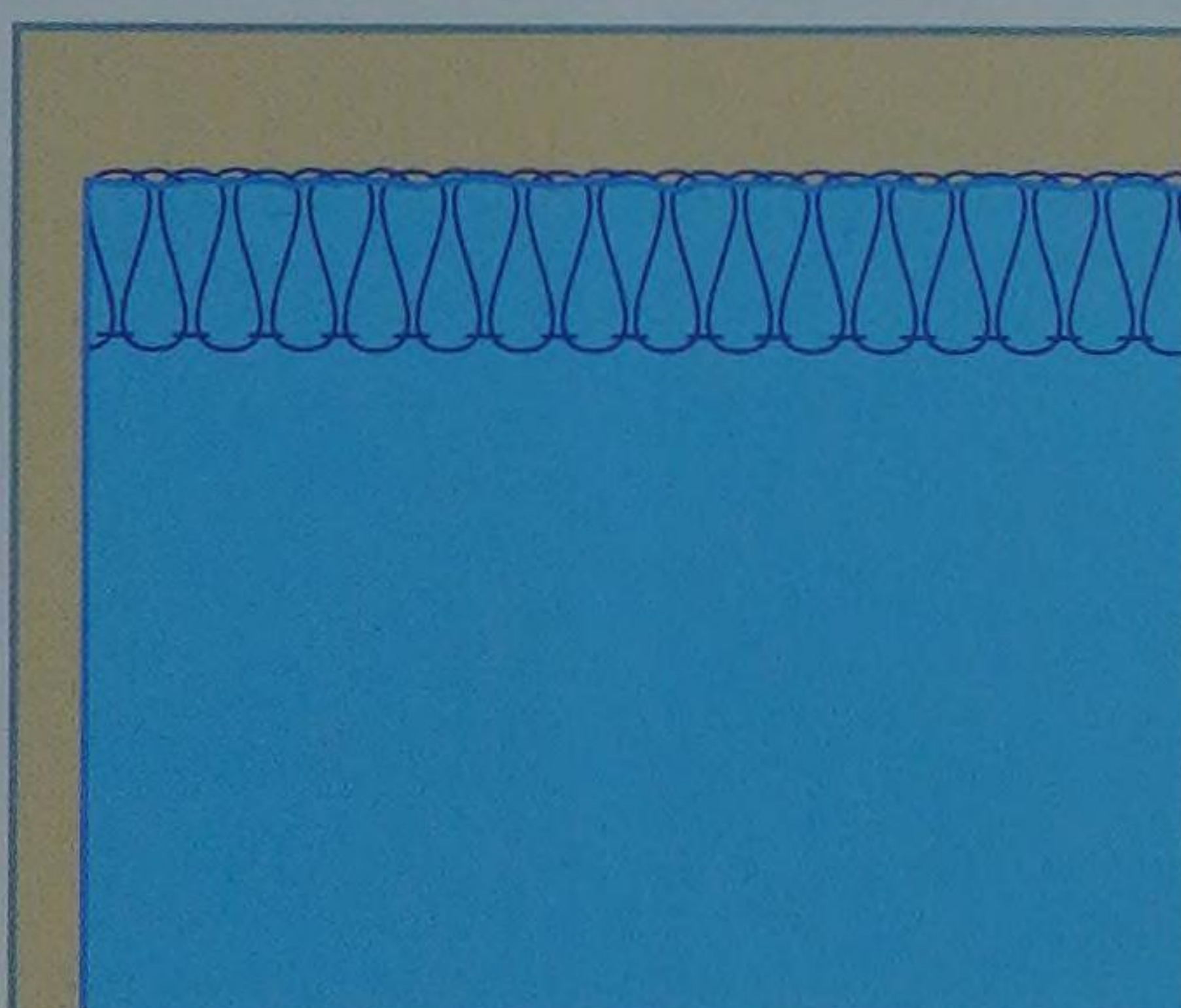
Neatening fabric edges

Once you have cut a piece of woven fabric, the edges will start to fray – and loosely woven fabrics fray very quickly. To avoid fraying, neaten the edges before you begin to construct the item, using one of the techniques shown below. To save time, neaten all the edges in one go when you have cut out all the pieces.



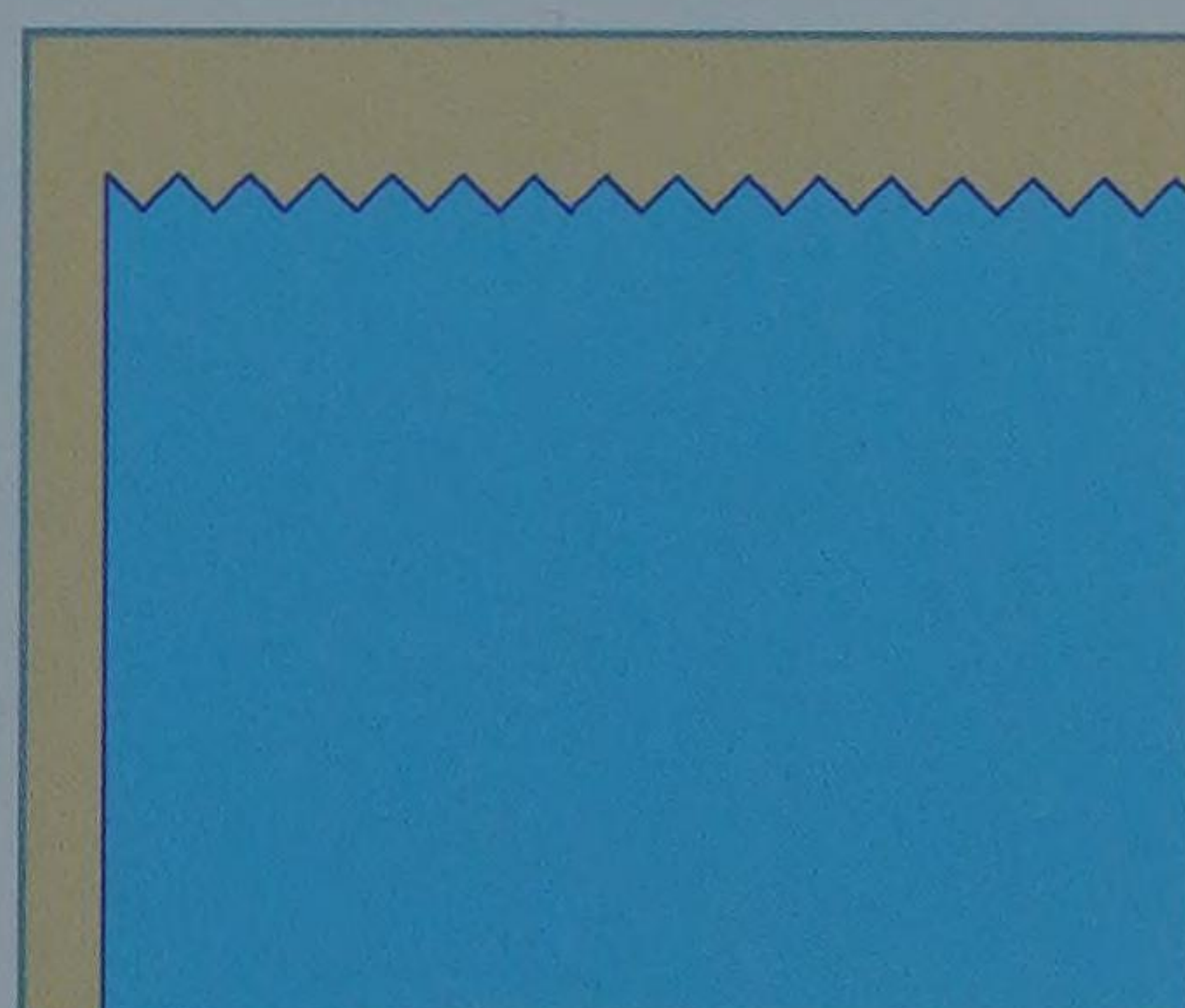
ZIG ZAG

All sewing machines have a zig zag stitch. It is suitable for use on any fabric but you should adjust the width and length according to the fabric.



OVERLOCKING

This stitch requires an overlocker (see p.9) and is the most secure way to neaten a fabric edge. There are both 3- and 4-thread overlocking stitches, although the former is more common.



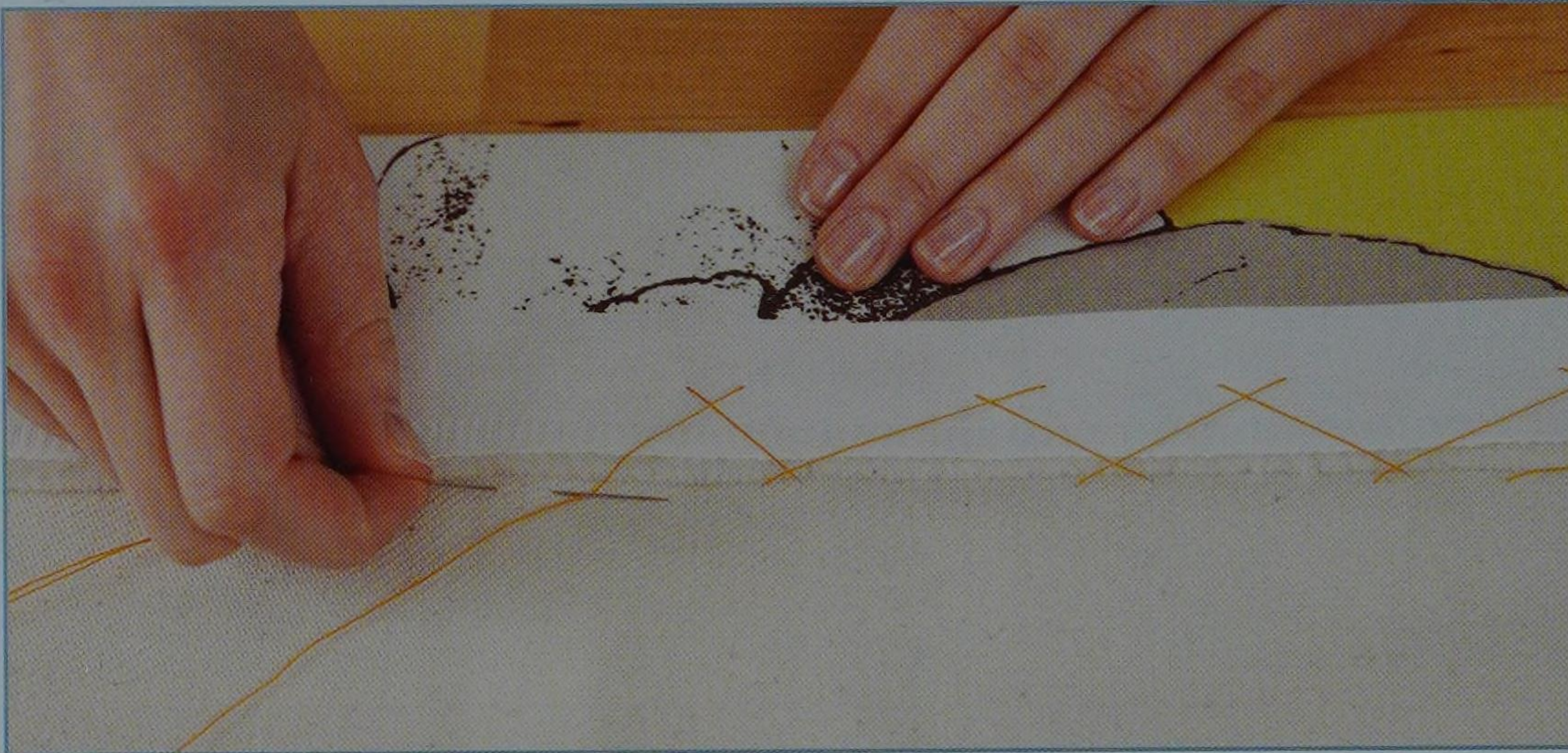
PINKING

Pinking is the quickest and easiest means of neatening an edge, although loosely woven fabrics still fray somewhat after pinking. Simply cut along the fabric edge using pinking shears.



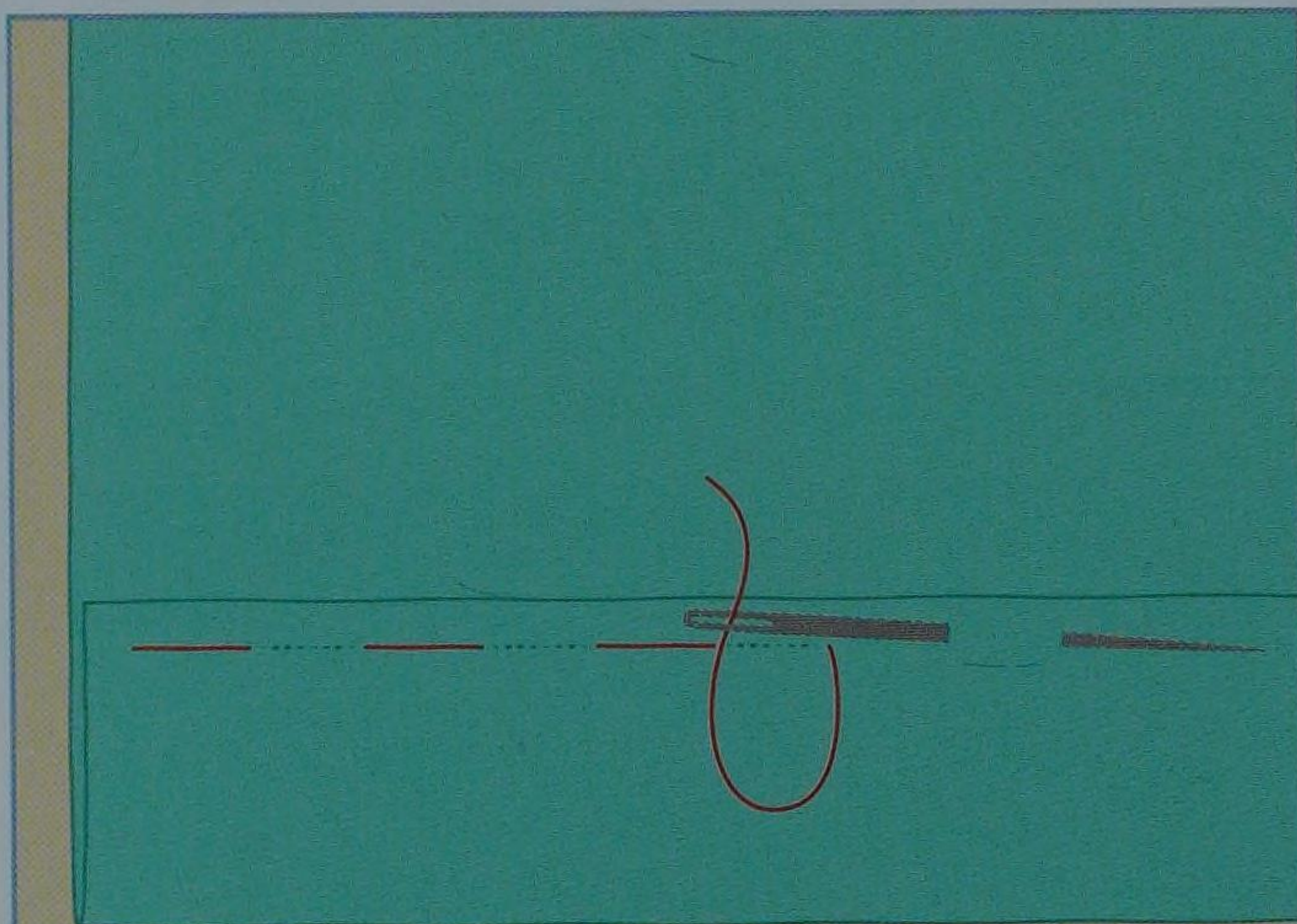
Hand stitches

Although most of your sewing for the projects in this book will be done by machine, there are times when stitching by hand will achieve the best results. Examples are when you are finishing curtain hems or attaching interlinings. Here are the hand stitches you will need for success every time.



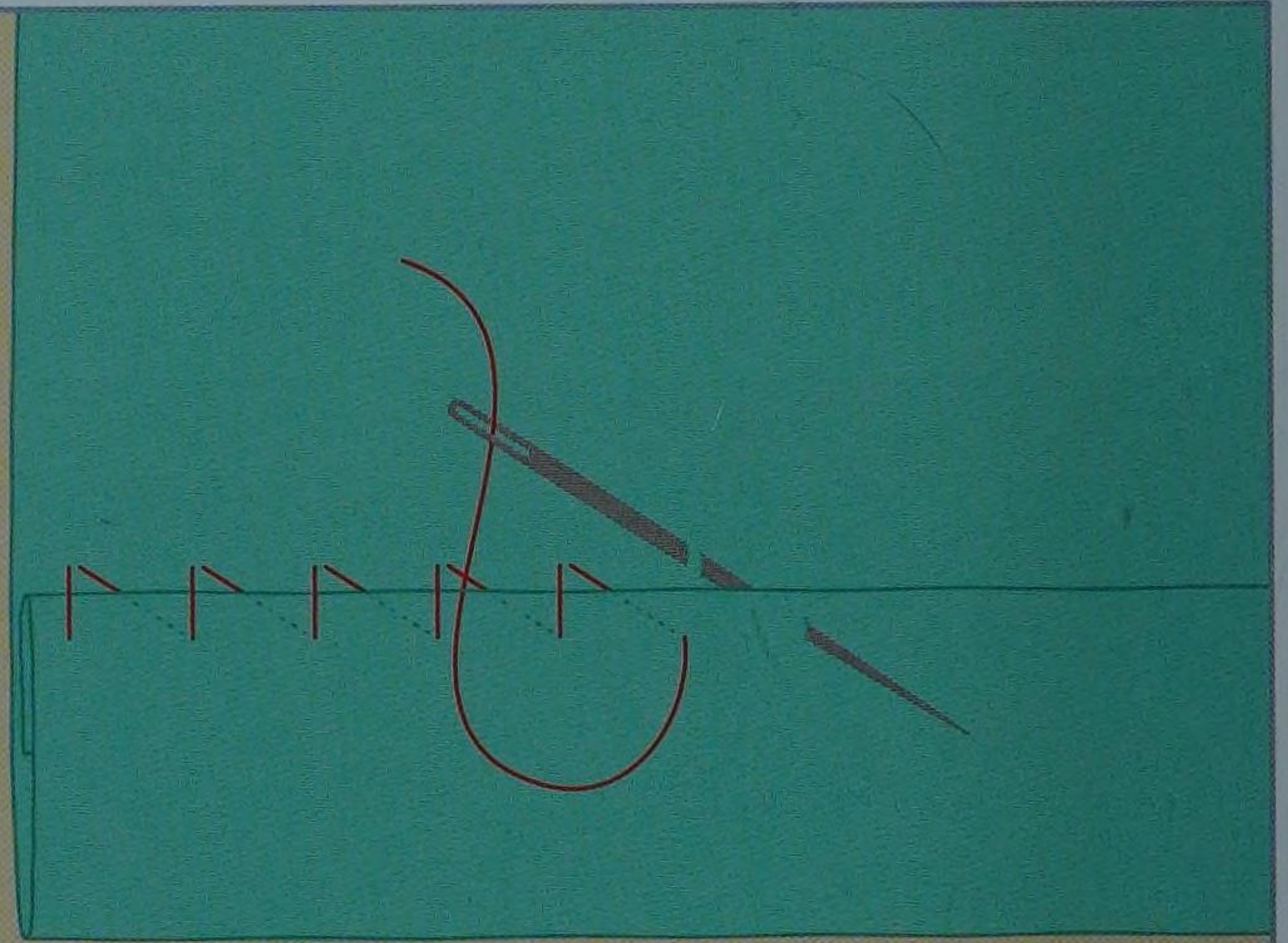
PROFESSIONAL RESULTS

Using the correct hand-stitching techniques for each project ensures you achieve a professional finish. Practise stitching on spare pieces of fabric until you are confident that you have mastered the techniques.



TACKING STITCH

Use tacking stitches to securely hold two or more pieces of fabric in place before machine-stitching them together. It is best to tack in a contrasting colour; this makes it easier to see and remove the tacking stitches once the seam is complete.

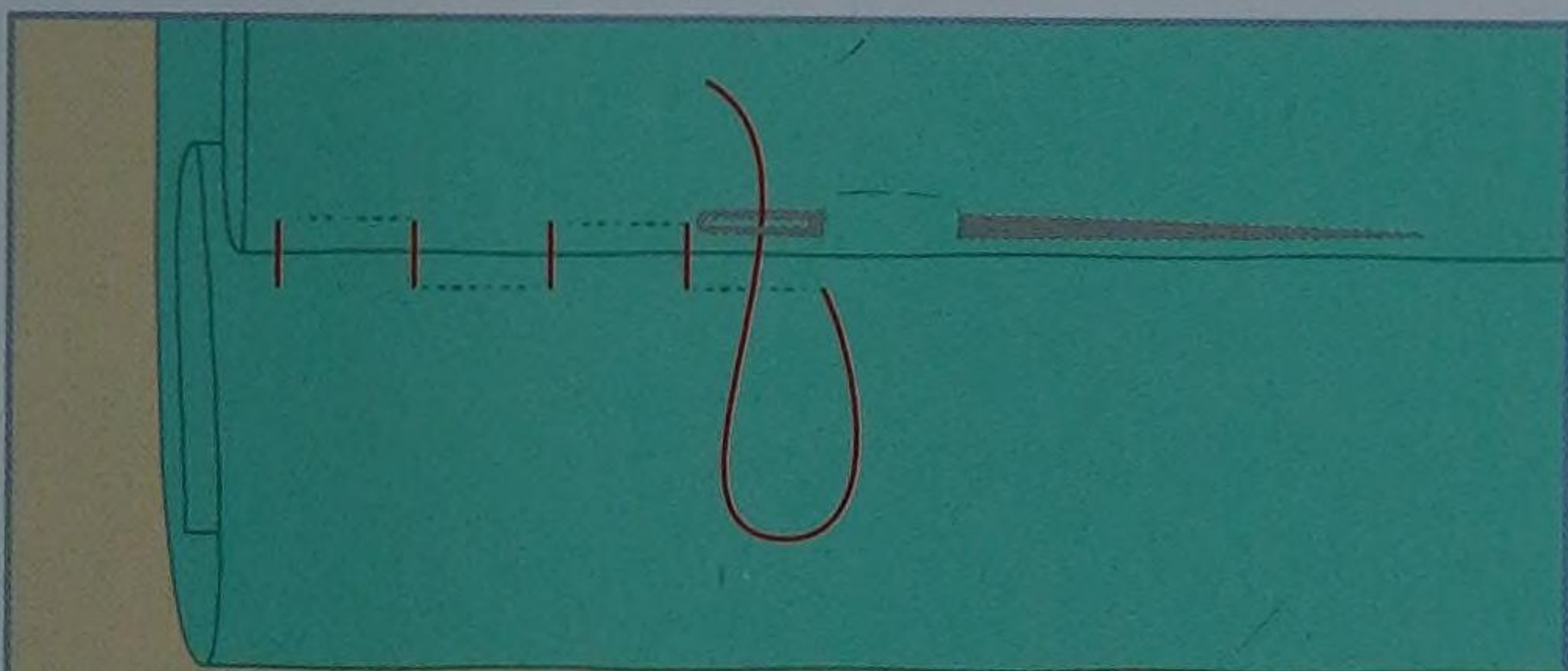


SLIPSTITCH

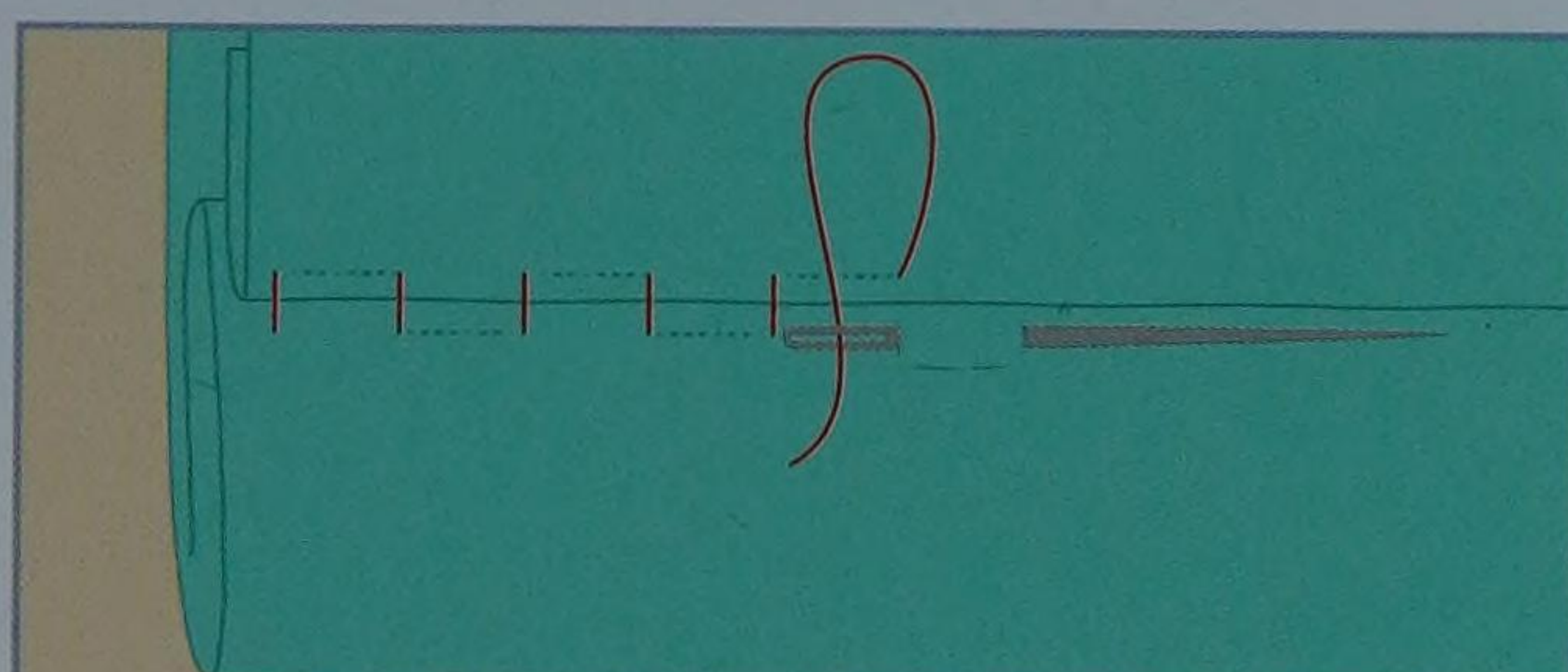
Slipstitch is a useful hem stitch since the stitches do not show on the right side. It is also commonly used to close the opening on an item that has been machine-stitched on the wrong side, then turned to the right side through the opening, for instance when making a fixed cushion cover (see the Round cushion, pp.62–69). When finished, the stitches will be hidden inside the seam.



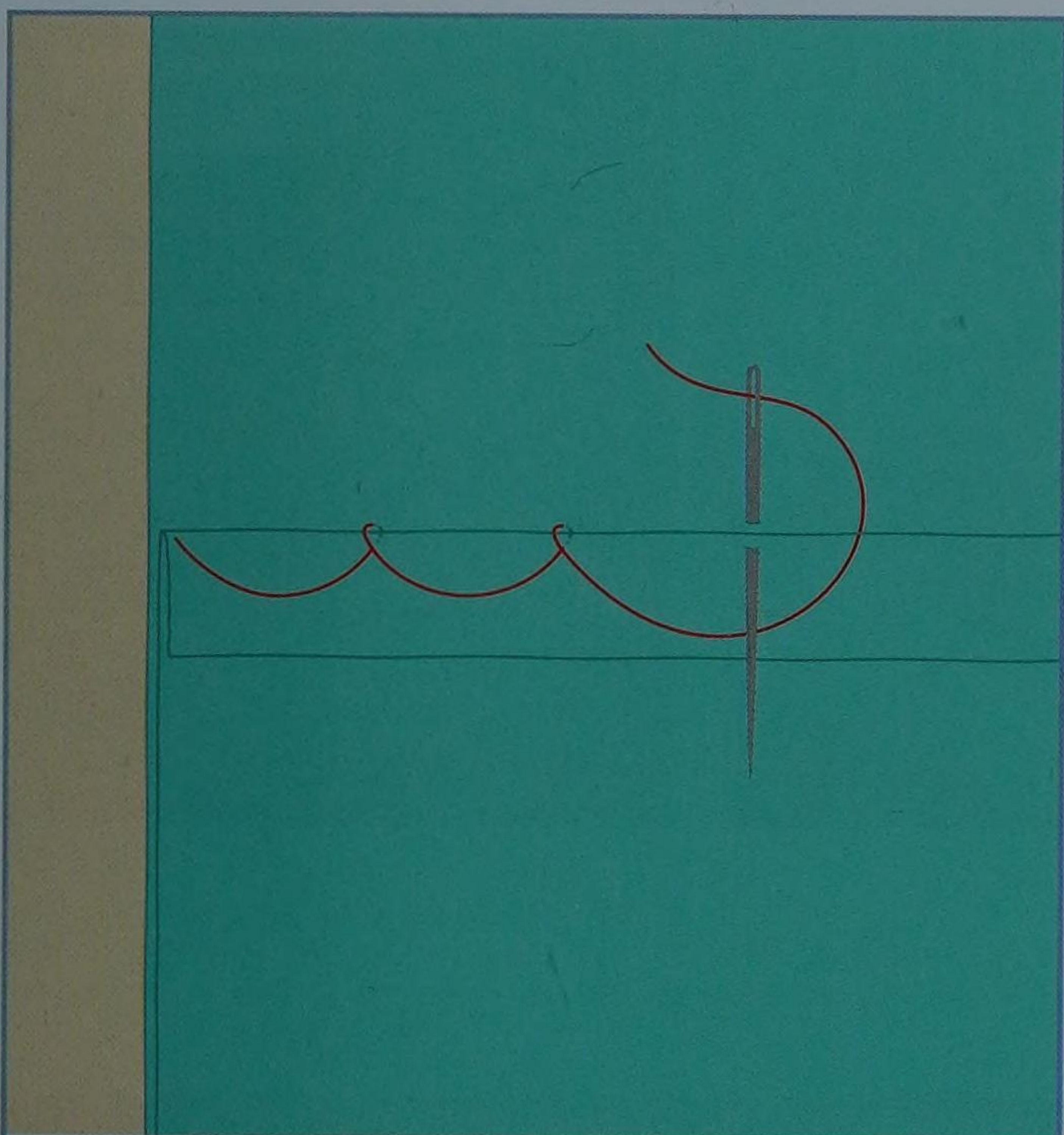
LADDER STITCH



1 A ladder stitch is an almost invisible stitch used to join two folded edges, as when joining the lining to an interlined curtain. Start by inserting the needle into one thickness of fabric, close to the fold. Pass it horizontally inside the fold, then bring it out again.



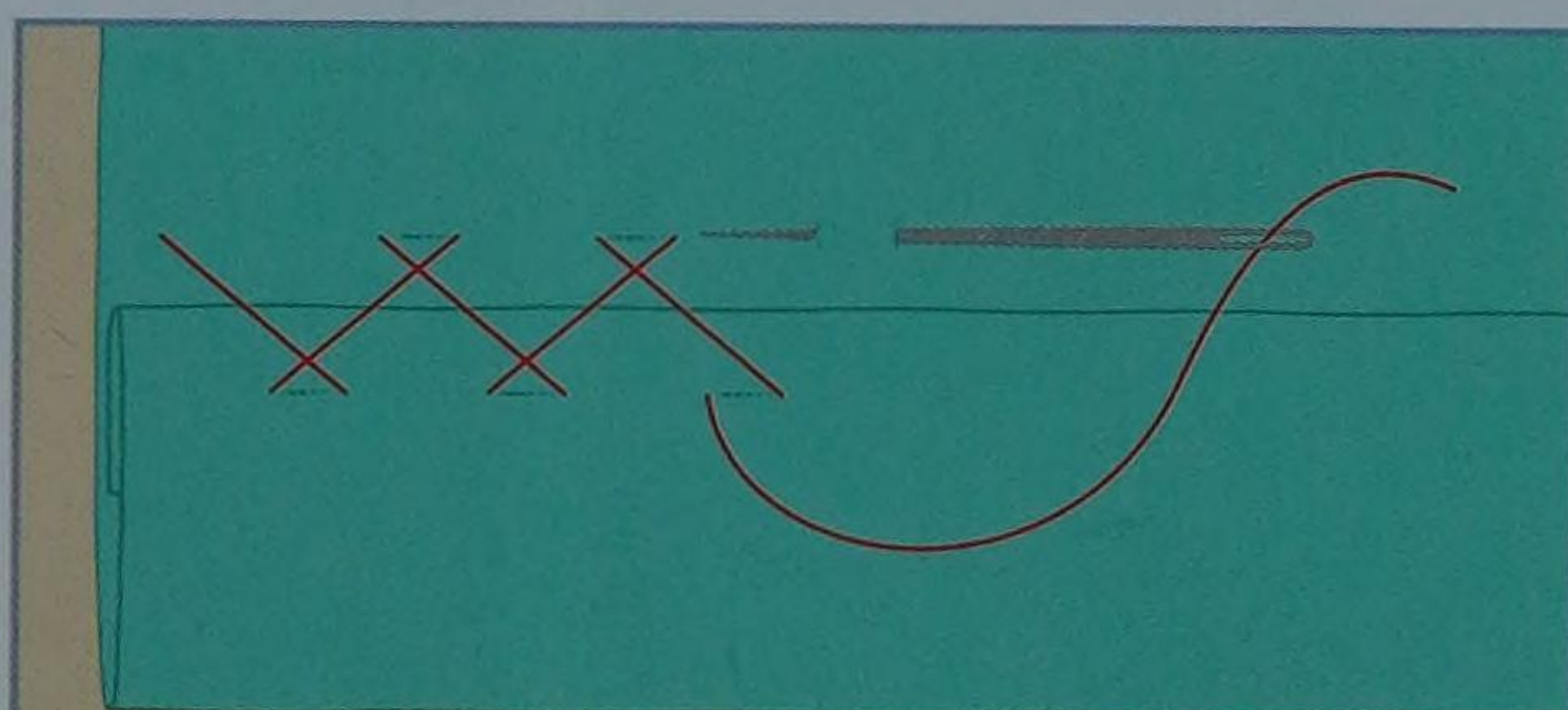
2 Now take the needle vertically across the fold. Insert the needle into the other fold, in the same way as before. Pass it inside the fold and out again. Repeat to complete the seam. Only the tiny vertical stitches will show, forming a "ladder" across the seamline.



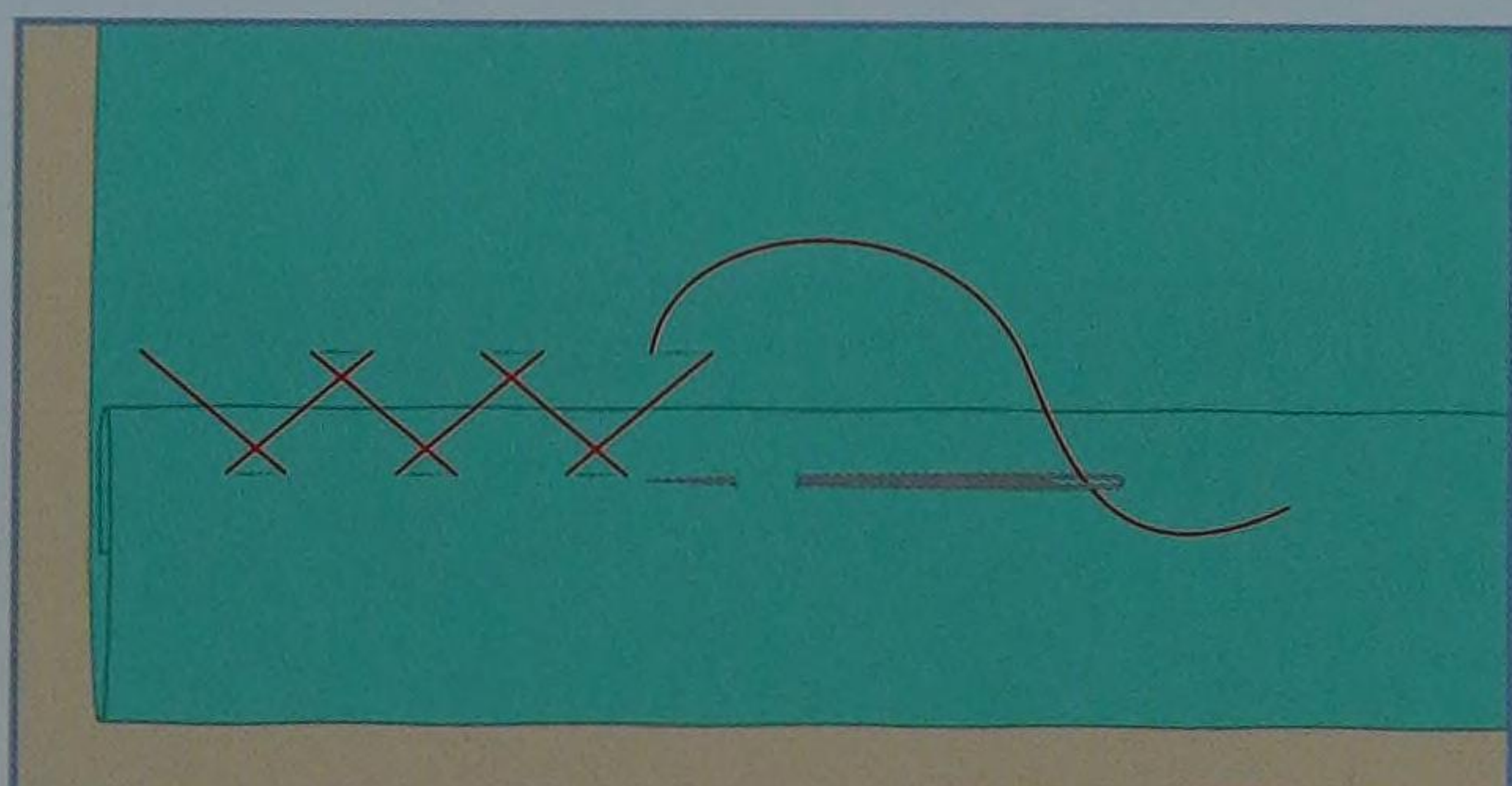
LOCKING STITCH

A locking stitch is used to anchor or "lock" the interlining fabric to the main fabric when making an interlined curtain. Take care only to stitch through a few threads of the main fabric so the stitches don't show on the right side. Start by taking the needle through the folded edge of the interlining, then catch just a few threads of the main fabric with the needle, allowing the thread to form a loop across the interlining. Take the needle inside the loop, then through the folded edge of the interlining again. Repeat to complete the seam.

HERRINGBONE STITCH



1 A herringbone stitch is a very secure stitch for a hem and for attaching interlinings. Working from the left, start by taking a short horizontal stitch from right to left, on one side of the fold.



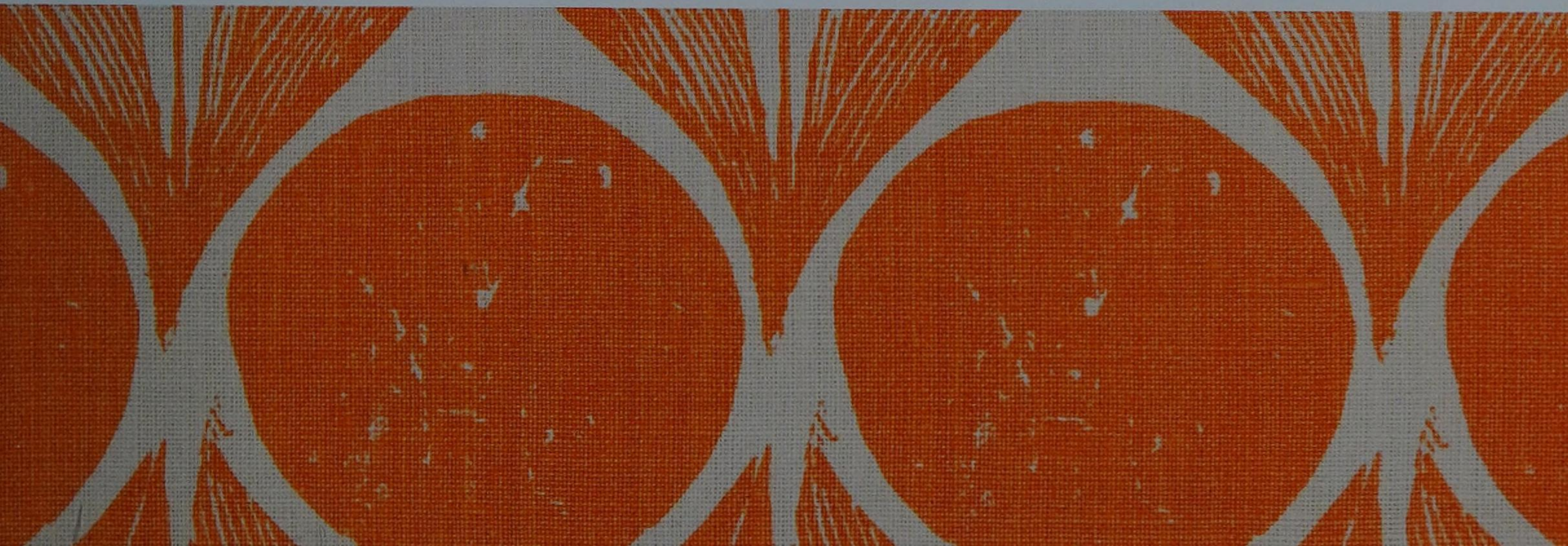
2 Pull the thread through, then take the needle diagonally across the fold and take another short stitch from right to left. Repeat to complete the hem.







CUSHIONS



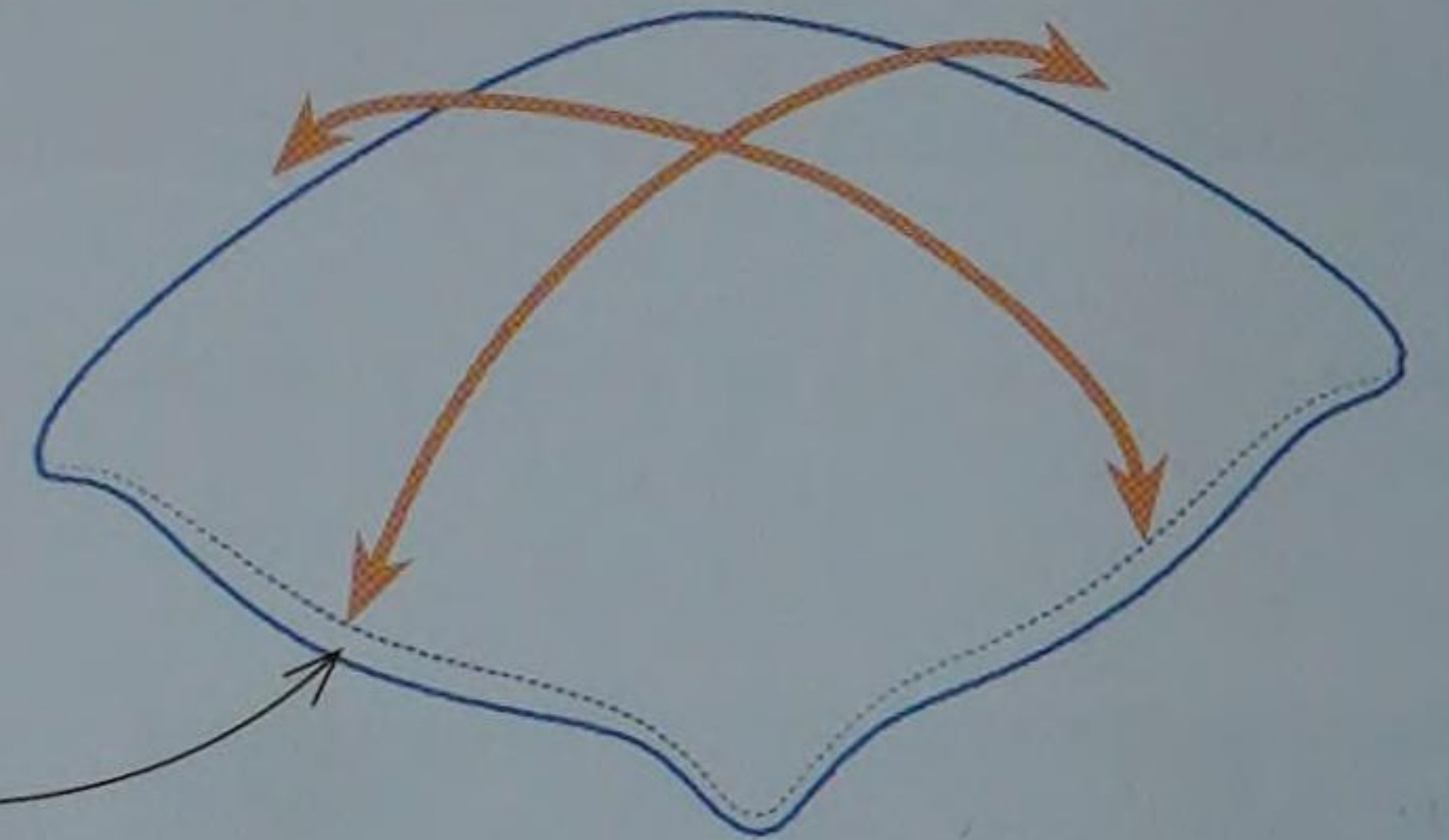
Making cushions

When we talk about making cushions, we really mean cushion covers. Start by buying a synthetic or feather-filled cushion pad, then use the magic of sewing to create the perfect cover. The projects in this book will teach you how and will inspire you to design your own.

Calculating fabric

The starting point for calculating how much fabric you need for a cushion cover is always the dimensions of your cushion pad. If you like a plump cushion – and who doesn't? – make the cover to the same measurements as the pad. You do not need to add seam allowances; that way the pad will fit snugly inside the cover. If you're not sure of the dimensions of a pad you already have, measure it from seam to seam.

Measure from
seam to seam
with a fabric
tape measure



Closures for your cushions

Some cushion pads are simply inserted through an opening in an envelope cover. The opening can be left open, in which case it is purely utilitarian and will be at the back of the cover, or it can be closed with decorative buttons at the front. Most of the cushion cover projects in this book, though, are closed with a zip.

USING ROLL ZIP

If the zip for your cushion cover is not a standard length, roll zip will come to your rescue. Cut the zip a little longer than you need. The zip pull comes separately and must be added before you stitch the zip in place.



1 With one side of the zip tape in one hand, insert the teeth into the corresponding side of the zip pull with the other.



2 Draw the zip pull about 5mm ($\frac{3}{16}$ in) along the teeth, then insert the other side of the tape into the other side of the zip pull.



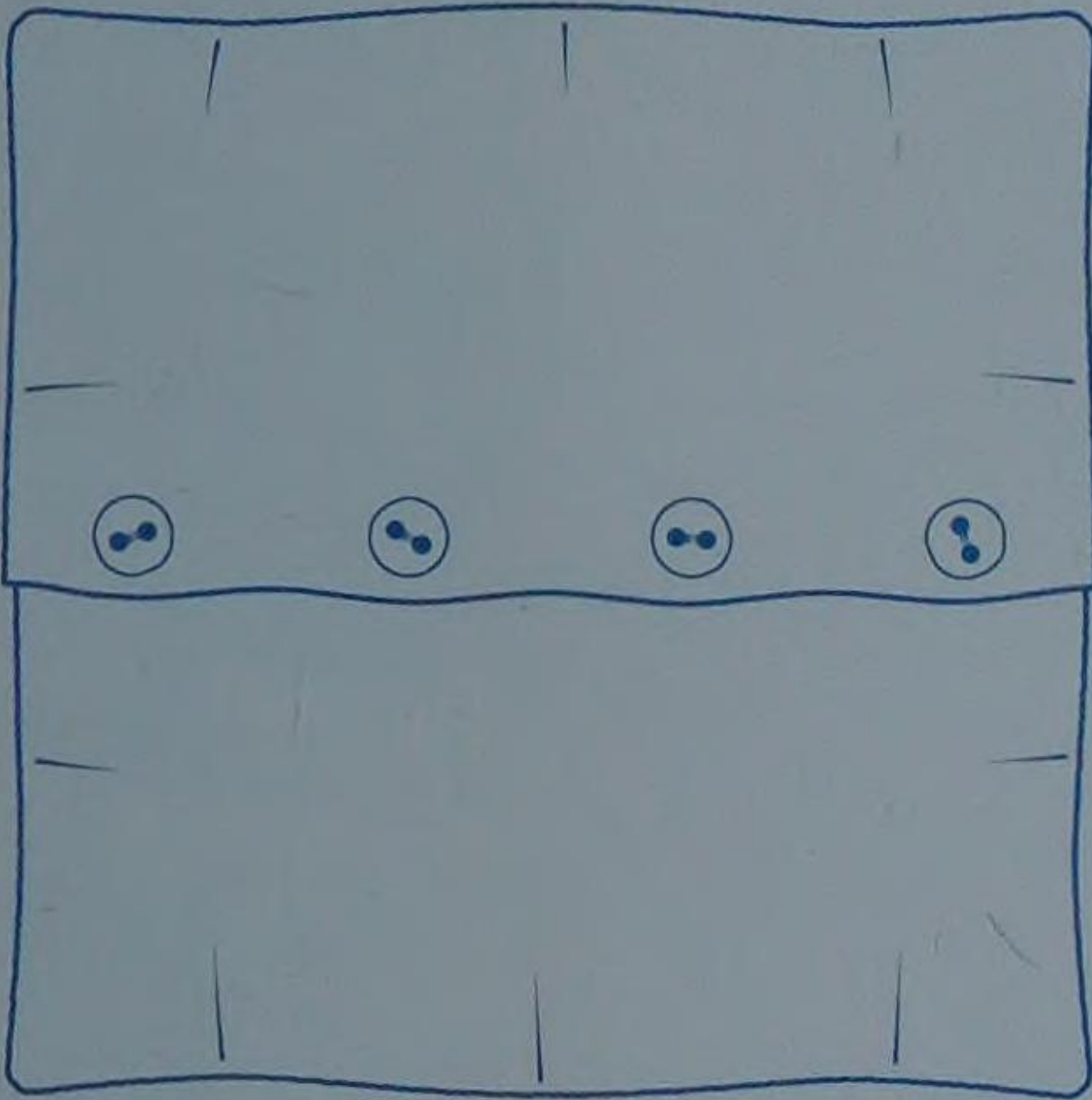
3 Draw the zip pull along until it catches the teeth on both sides of the tape.



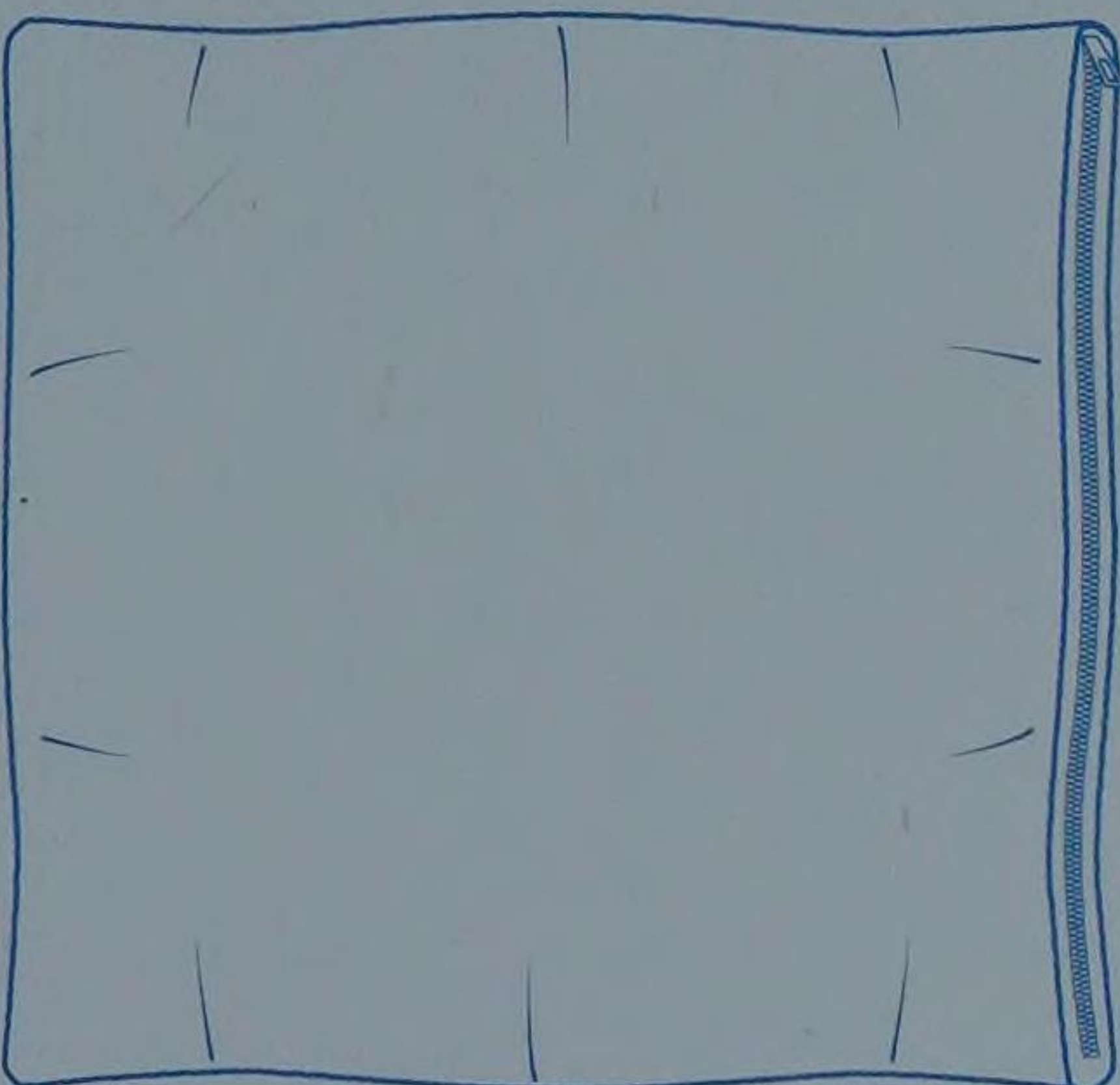
Types of cushions

Cushions are generally square, rectangular, round, or bolster-shaped. Round and square cushions work well as seat cushions, while bolsters are traditionally used on a bed or at either end of a sofa or daybed. Mixing and matching cushion shapes, sizes, closures, fabrics, and embellishments will add the wow factor to any room scheme.

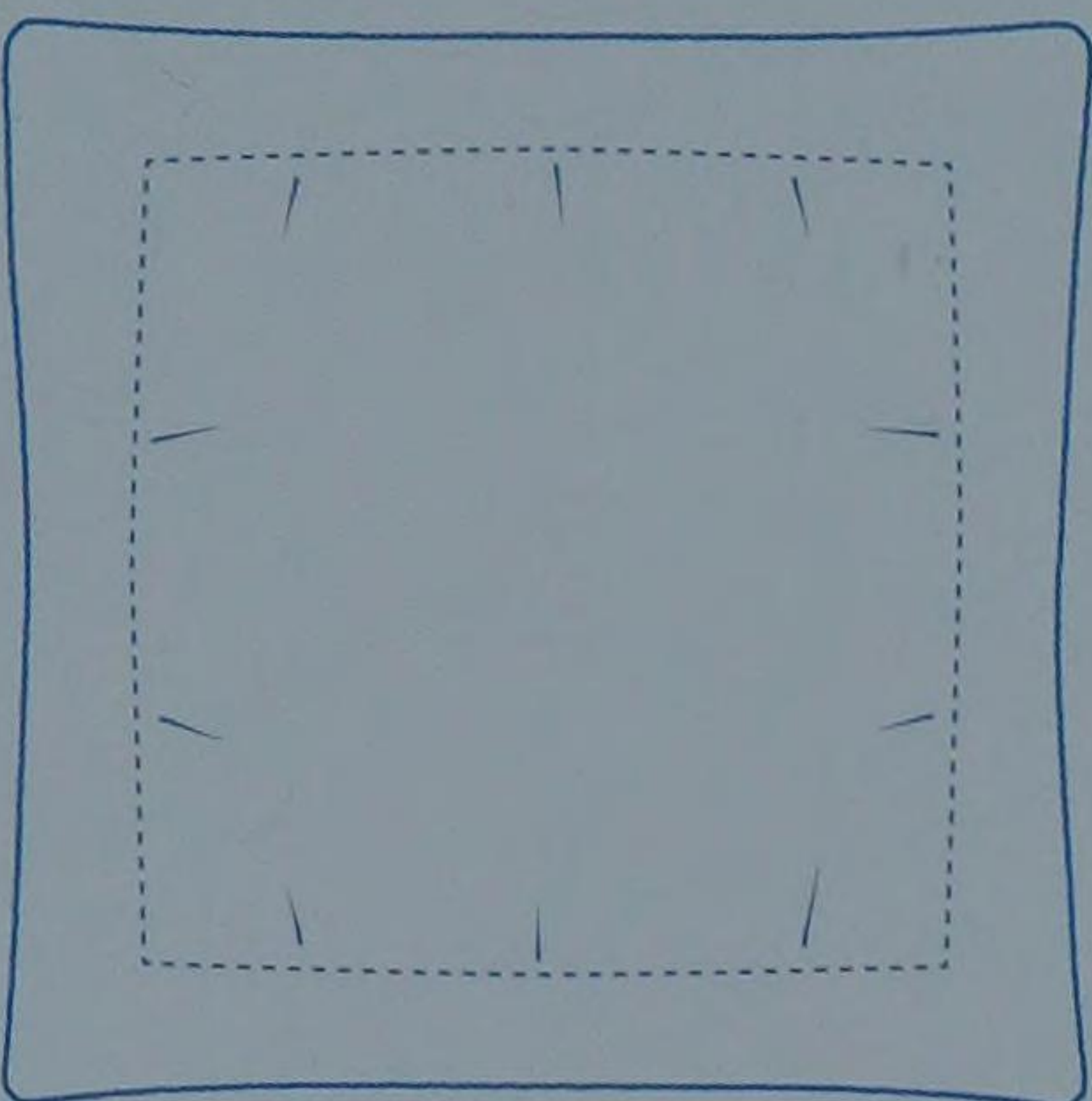
ENVELOPE



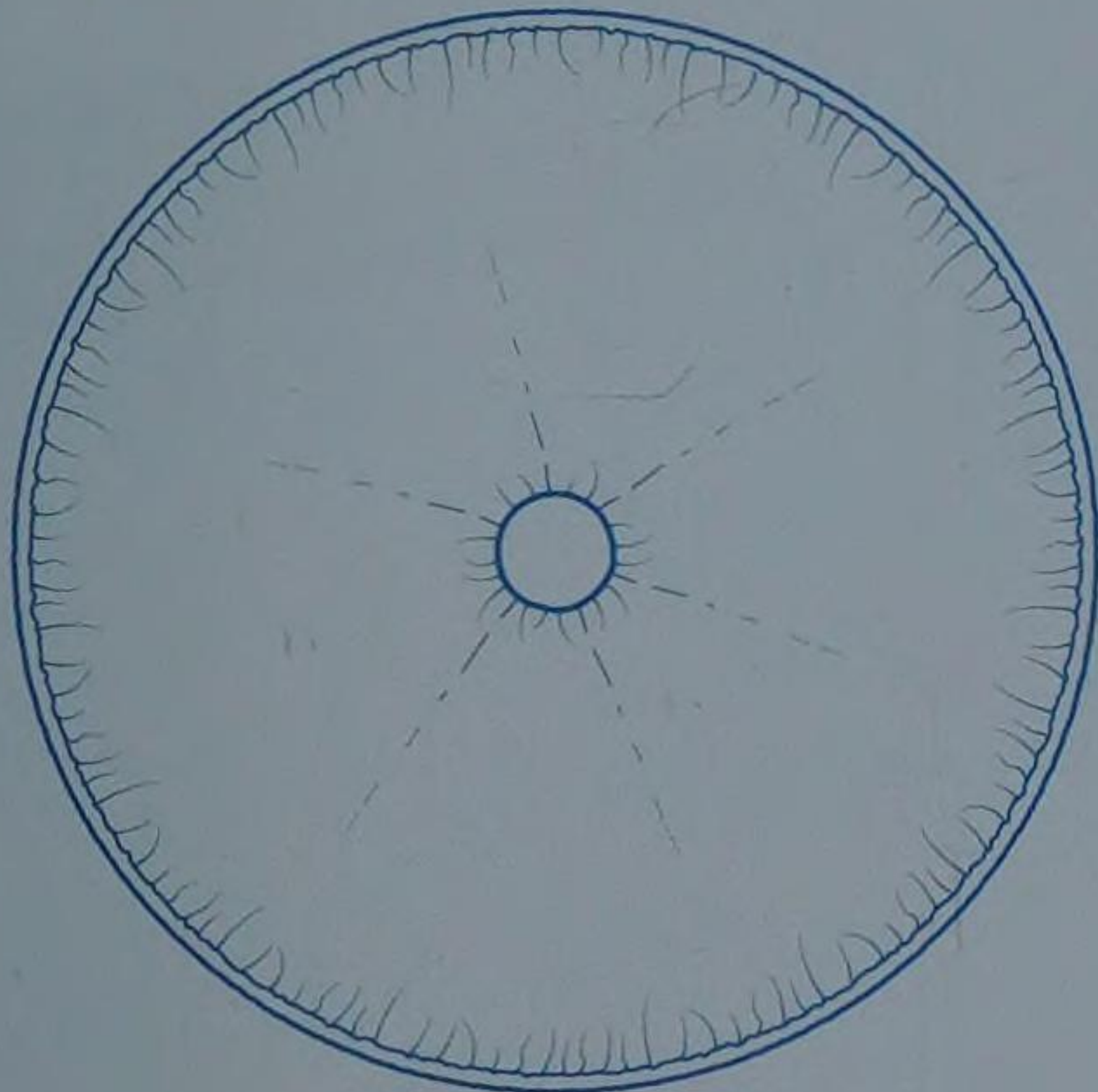
ZIPPED



OXFORD



ROUND



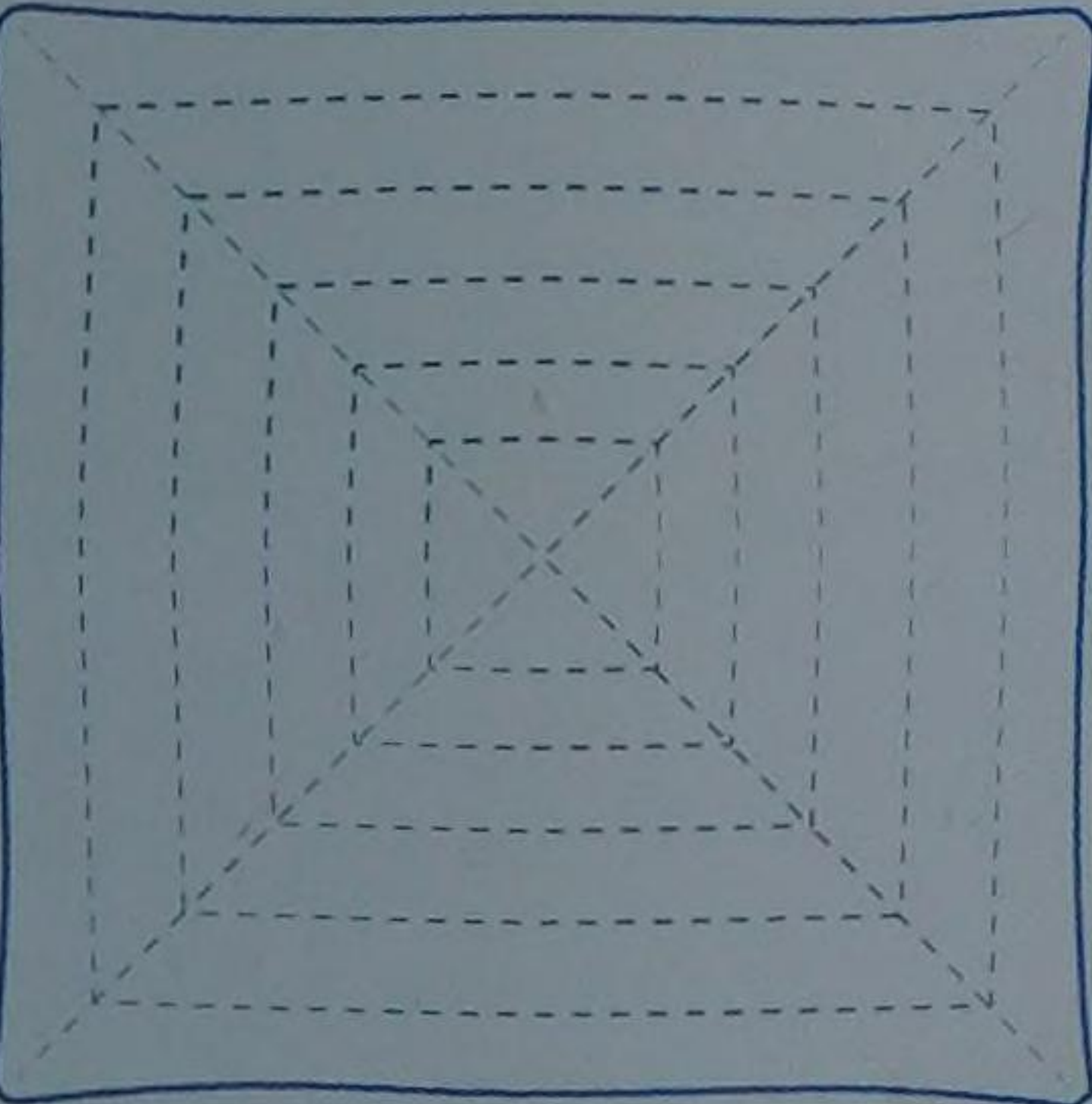
BOLSTER



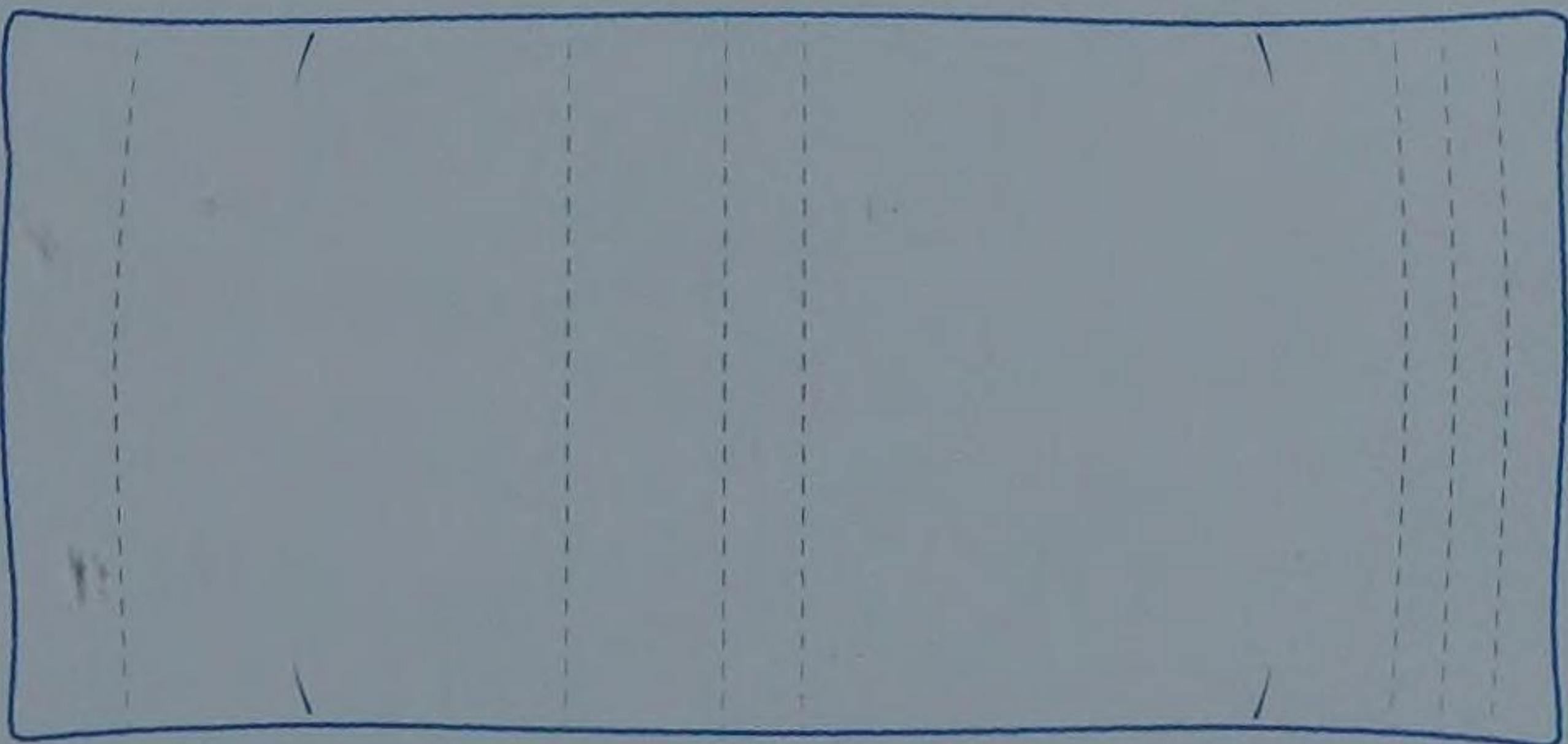
Decorative cushion fronts

Inject personality into your cushions by joining striped fabric panels to create a mitred front, by using panels of varying widths and fabrics, or by adding tucks. You can also use buttons, piping, and other trims (see p.58).

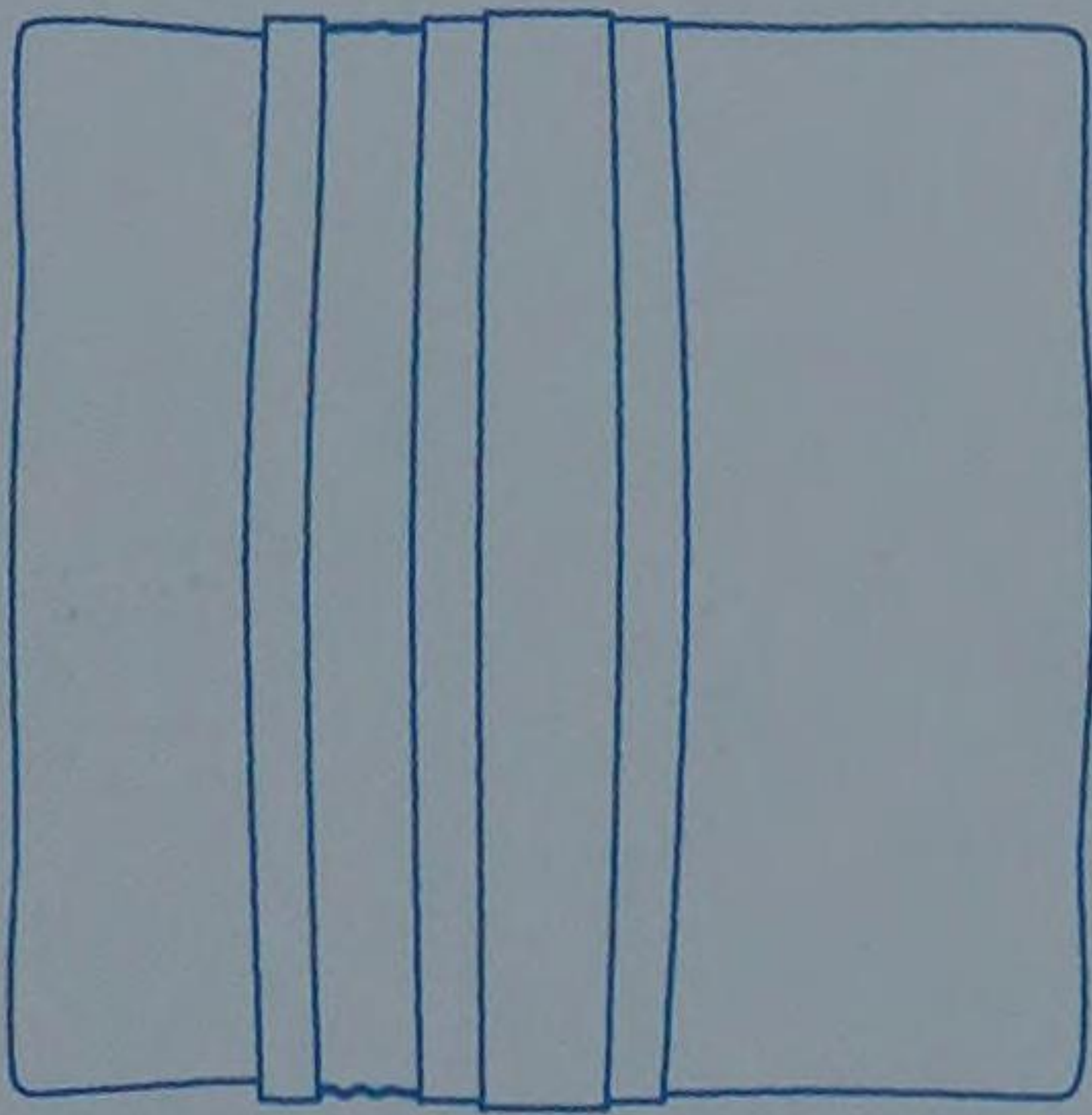
MITRED



PANELLED



TUCKED





Envelope cushion

One of the simplest cushion covers to sew, an envelope cover can be made with or without buttons. The traditional version often has the closure at the back, but these zany contrasting buttons on a smartly tailored band make the closure the star attraction on the front of the cushion.

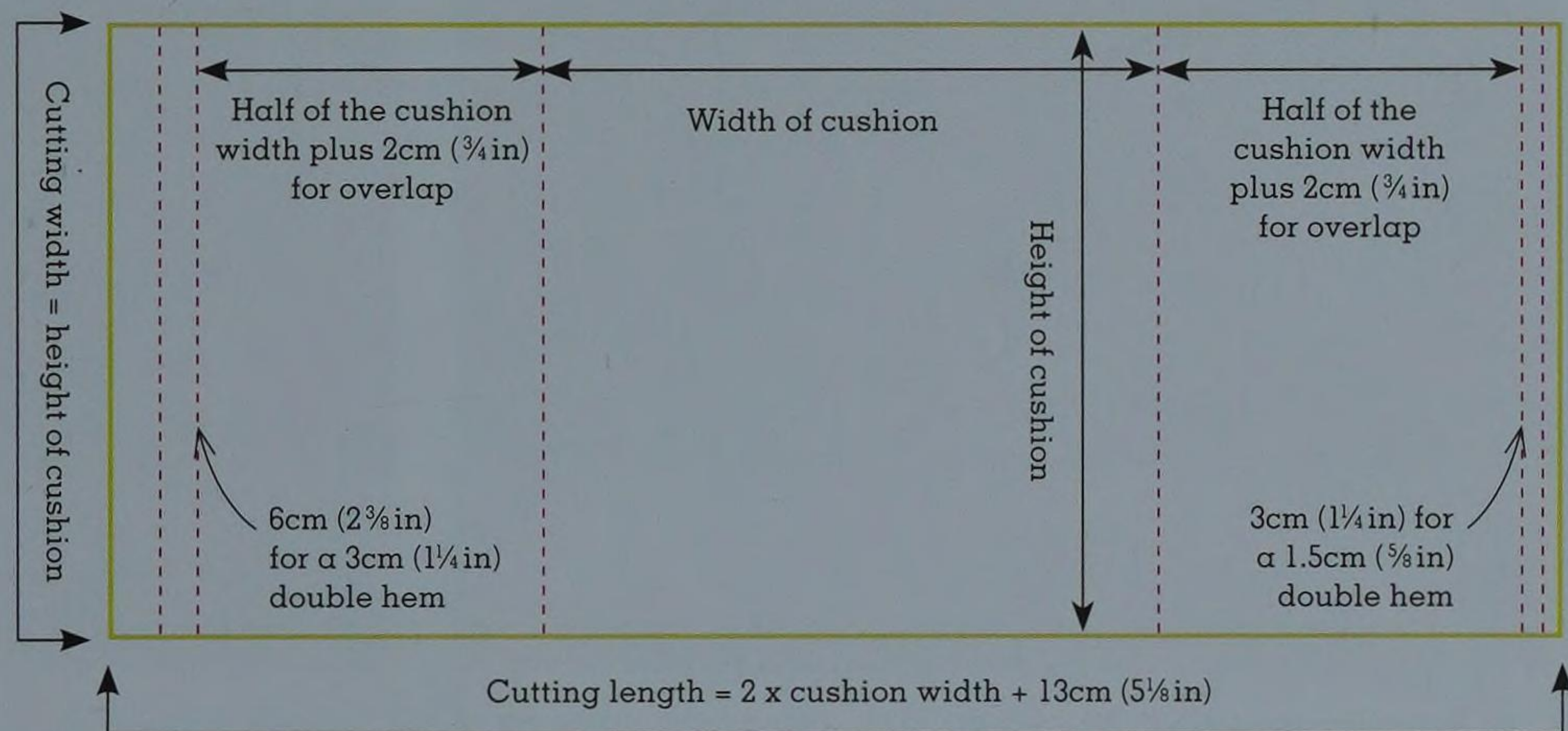
YOU WILL NEED

MATERIALS

- 45 x 45cm (18 x 18in) cushion pad
- 50cm (20in) light- or medium-weight furnishing fabric
- Matching thread
- 4 x 3cm (1¼in) buttons

TOOLS

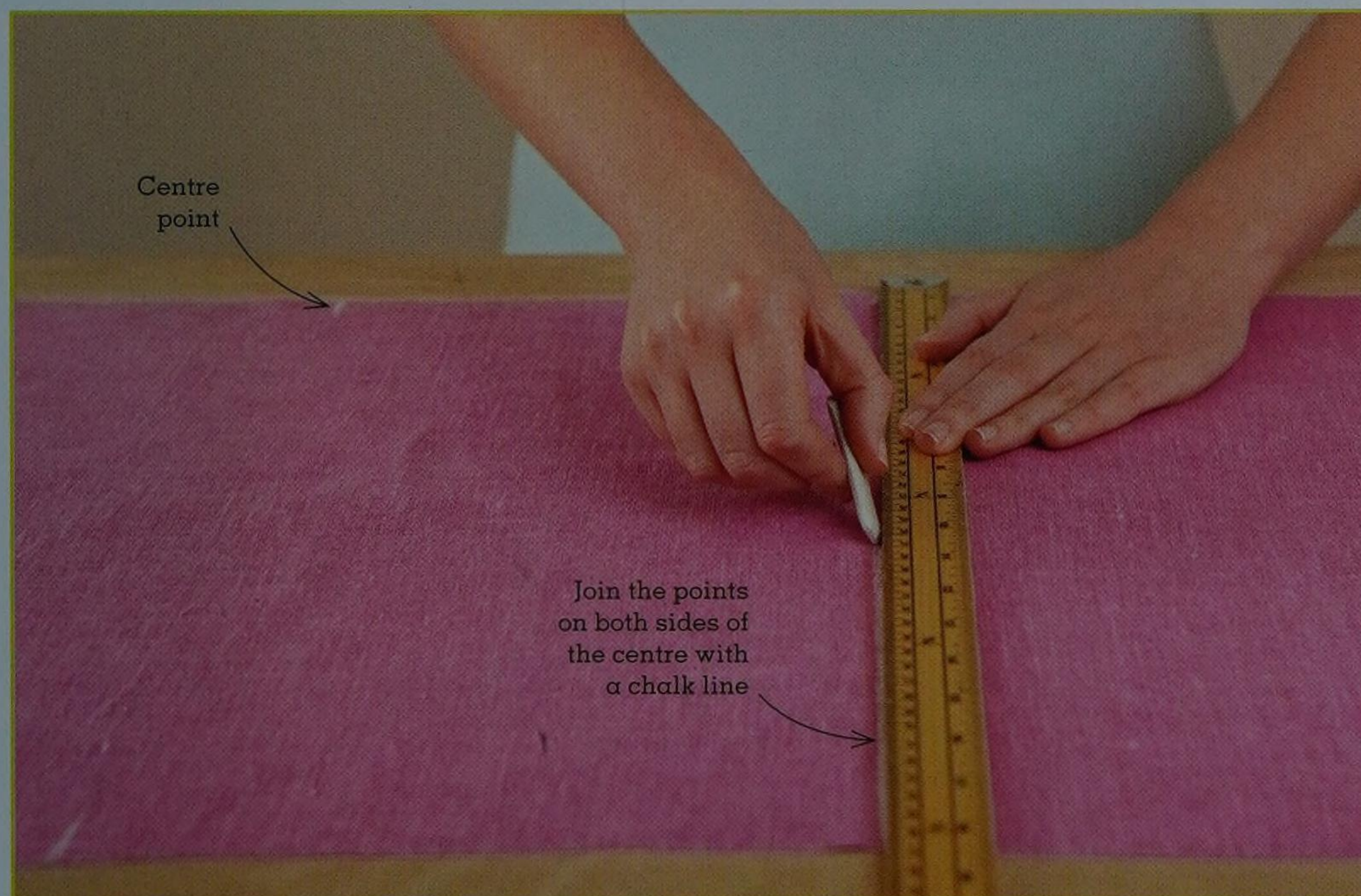
- Scissors
- Ruler
- Tailor's chalk
- Pins
- Iron
- Sewing machine
- Buttonhole foot
- Seam ripper



Working out the measurements

These instructions are for a cushion pad that is 45cm (18in) square. You can use the diagram above to work out the measurements for a cushion pad of your choosing.

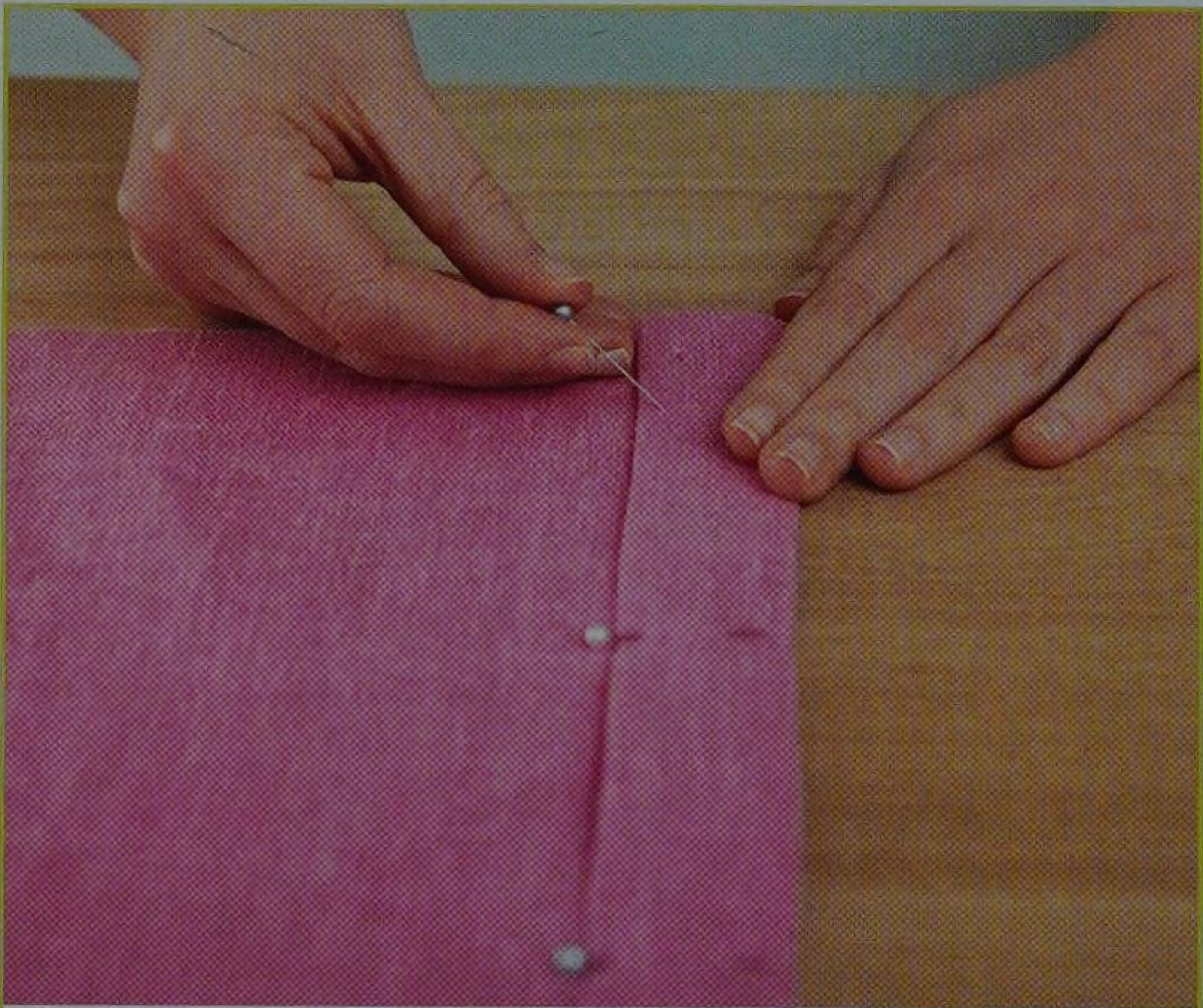
Cutting out and marking



To make an envelope cover for a 45 x 45cm (18 x 18in) cushion pad, cut a fabric rectangle 106cm (42¾in) by 45cm (18in). On the wrong side, lightly mark the centre point of one long edge with tailor's chalk, then mark 22.5cm (9in) to the right and 22.5cm (9in) to the left. Repeat along the other edge, then join these points with chalk lines. This gives the outline of the cushion back.



Making the hems



1 With the wrong side face up, turn over 3cm (1¼in) along one of the short edges and press. Turn over another 3cm (1¼in) and pin. Using stitch length 3, sew in place. Add a line of topstitching (see p.16) as close to the outer folded edge as possible.



2 Turn over and press 1.5cm (⅝in) along the other short edge, then turn over another 1.5cm (⅝in) to create a double hem. Pin and machine stitch as before. Press to set the stitches.

Adding buttons and buttonholes



1 Fold the fabric along the marked lines, wrong sides together, so the 3cm (1¼in) hem is on top. Place the buttons on this hem, spacing them out by eye. Make sure that the outer buttons aren't too close to the edges.



2 Measure between the buttons to ensure they are evenly spaced and adjust if necessary. Place pins either side of the buttons. These mark the position of the buttonholes.



3 Unfold the fabric. Using a buttonhole foot and following the manufacturer's instructions, machine stitch each buttonhole, starting at the pin that is closest to you. Remove the pins as you go.



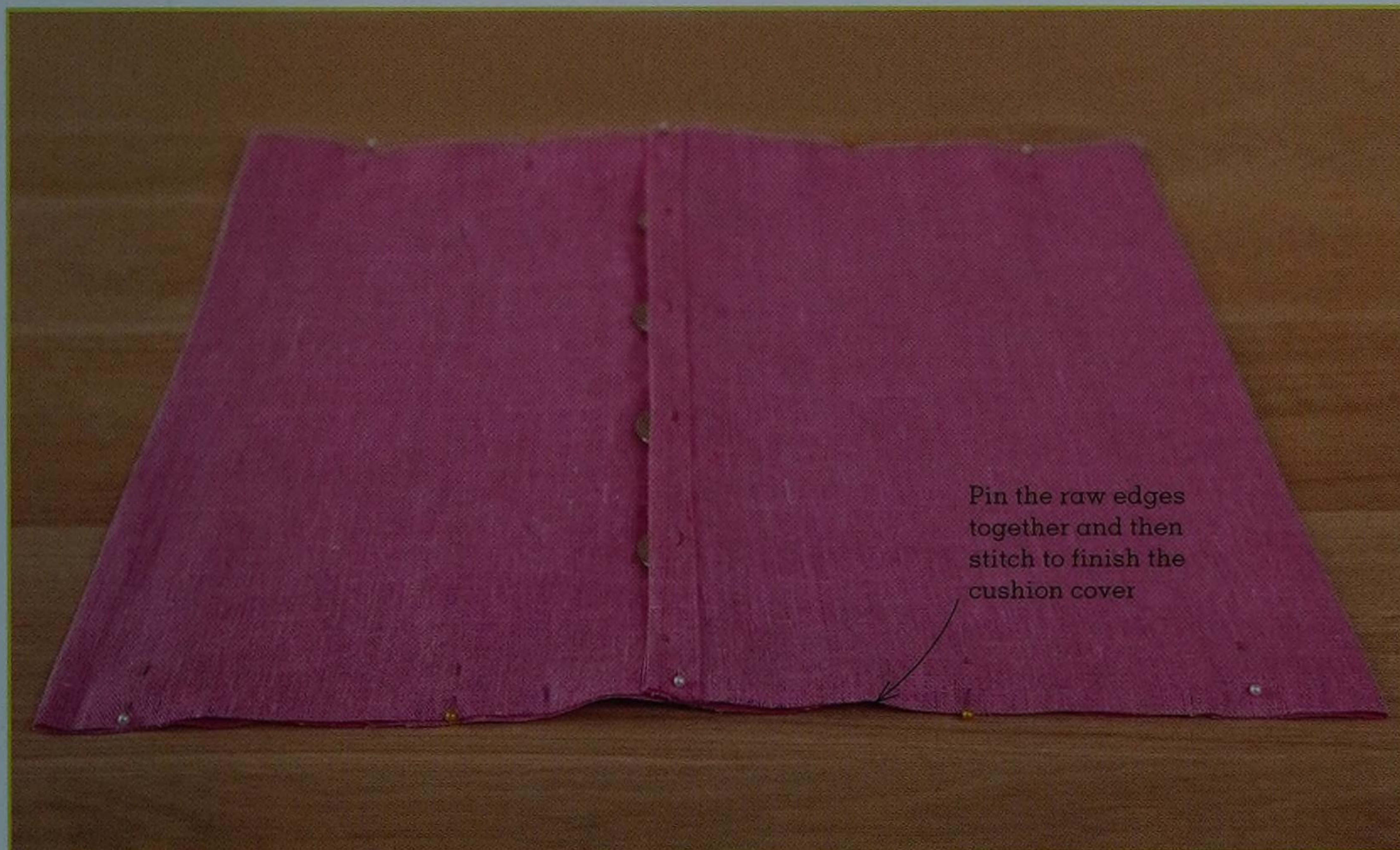


4 Reposition a pin at each end of a buttonhole. Insert a seam ripper at one pin and push it forward to the next pin to open the buttonhole. Repeat for the other buttonholes.



5 Re-fold the fabric along the marked lines so that the buttonholes overlap the 1.5cm ($\frac{5}{8}$ in) hem. Fold back the buttonhole hem and mark the centre of each buttonhole with a pin on the narrower hem. Attach the buttons at the marked points.

Assembling the cushion



Unfold the fabric then re-fold it, right sides together at the chalk lines and so that the edge with the buttons lies on top of the edge with the buttonholes. Pin the raw edges together then stitch with a 1.5cm ($\frac{5}{8}$ in) seam allowance. Turn the cushion cover to the right side and push the corners out. Press, then insert a cushion pad and fasten the buttons.





Zipped cushion

Either side of this smart cushion can be used as the front, thanks to an invisible zip fitted into the bottom seam. Make it using two fabrics in different colours or textures to create a clever two-in-one cushion or to showcase an extra special fabric by pairing it with a plain backing.

YOU WILL NEED

MATERIALS

- 1m (40in) medium-weight furnishing fabric for the cushion front
- 1m (40in) medium-weight furnishing fabric for the cushion back
- 50cm (20in) invisible zip
- Matching thread
- 60 x 60cm (24 x 24in) cushion pad

TOOLS

- Tailor's chalk
- Ruler
- Scissors
- Iron
- Sewing machine
- Zip foot

Cutting the pieces



Decide which part of the pattern you would like to show on the front of the cushion. Then, using tailor's chalk and a ruler, measure and mark the exact dimensions of the square cushion pad on the wrong side of the fabric. Cut out the cushion front. Repeat to cut out the cushion back. Neaten all four sides of each square (see p.17).

Inserting the zip



1 To make a neater job of attaching the invisible zip, lay the open zip face down on the ironing board. Using the tip of the iron and a synthetic setting, press the zip tape flat. Avoid leaving the iron on the teeth too long.



2 Along the bottom edge of the cushion front, turn back then press a 1.5cm ($\frac{5}{8}$ in) seam allowance towards the wrong side of the fabric. Repeat on the cushion back. Turn the front face up and unfold the seam allowance. With the zip face down and open, centre one side of the zip along the bottom edge, as shown, aligning the teeth with the fold.





3 Pin the zip in place along the fold. When you reach the end of the zip, fold back and pin the excess zip tape as shown (inset).

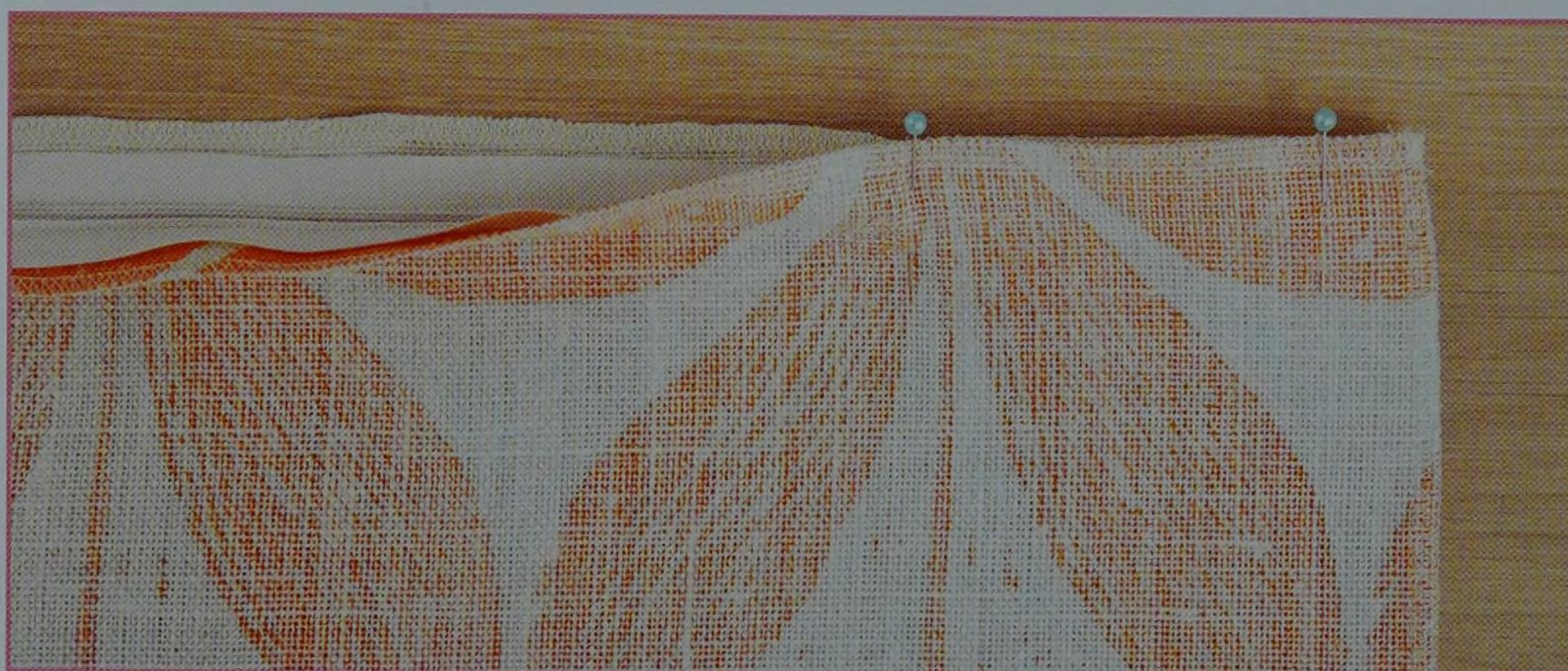


4 Using a zip foot and adjusting the needle so it is as close to the teeth of the zip as possible, stitch the zip in place. Stitch as close to the closed end of the zip as you can and backstitch at the start and end of the zip to secure it. Do not sew over the pins but remove them as you go. If you prefer, you can tack the zip in position, then machine it in place.



5 With the cushion back right side up, unfold the seam allowance. Place the cushion front on top, right side down. Align the teeth of the unattached side of the zip with the fold in the cushion back. Check that the front and back of the cushion are aligned, then pin and machine the zip to the cushion back as before.

Joining front and back



1 With the zip open and the right sides of the front and back of the cushion cover facing, pin the corners together. Then pin around the edges, placing a pin as close to the beginning and end of the zip as possible.





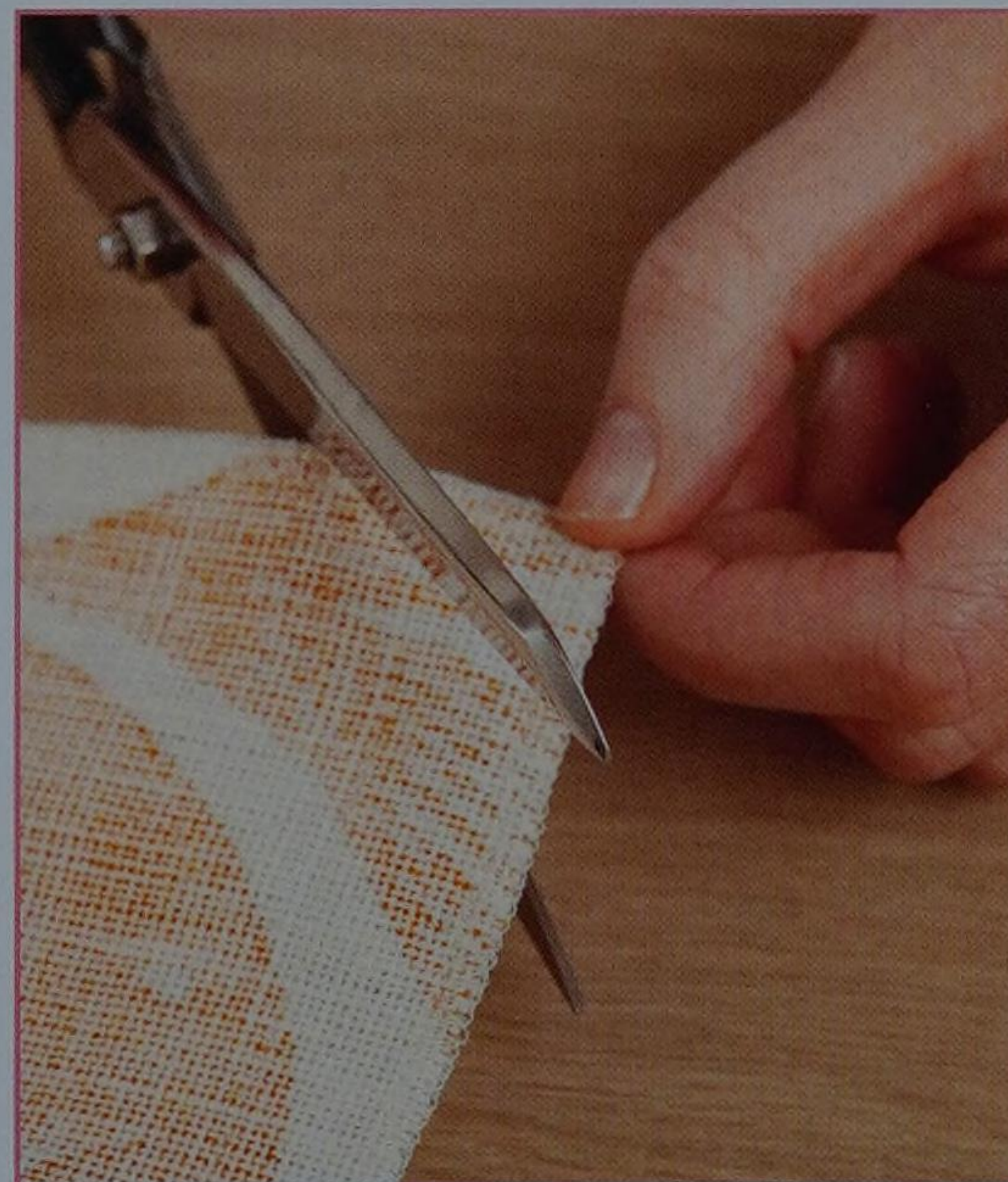
2 Using the balance wheel on your sewing machine, lower the needle into the cushion cover at the pin marking the start of the zip and 1.5cm ($\frac{5}{8}$ in) from the fabric edge. You will be sewing away from the zip, so make sure the zip lies behind the presser foot. Check that the needle is as close as possible to the zip but not on top of the teeth. Backstitch to secure.



3 Sew to the corner, with a 1.5cm ($\frac{5}{8}$ in) seam allowance. At the corner, with the needle down, lift the presser foot to pivot the fabric. Sew all four sides in the same way until you reach the other end of the zip.



4 As you approach the end of the zip, remove the pin and pull the end of the zip towards the seam allowance. Sew as close as possible to the end of the zip, again using the balance wheel for accuracy. Backstitch to finish.



5 Trim off the corners of the cushion cover to reduce bulk but make sure you do not cut through your stitches. Turn the cover to the right side and push the corners out. Press to finish and insert a cushion pad.





Oxford cushion

The laid-back luxe of an Oxford pillowcase, its border showcasing a plump pillow, lends relaxed charm to any room in the house and is simplicity itself to sew. The two-part back incorporates a zip, while the very last step is to stitch the band around the edge.

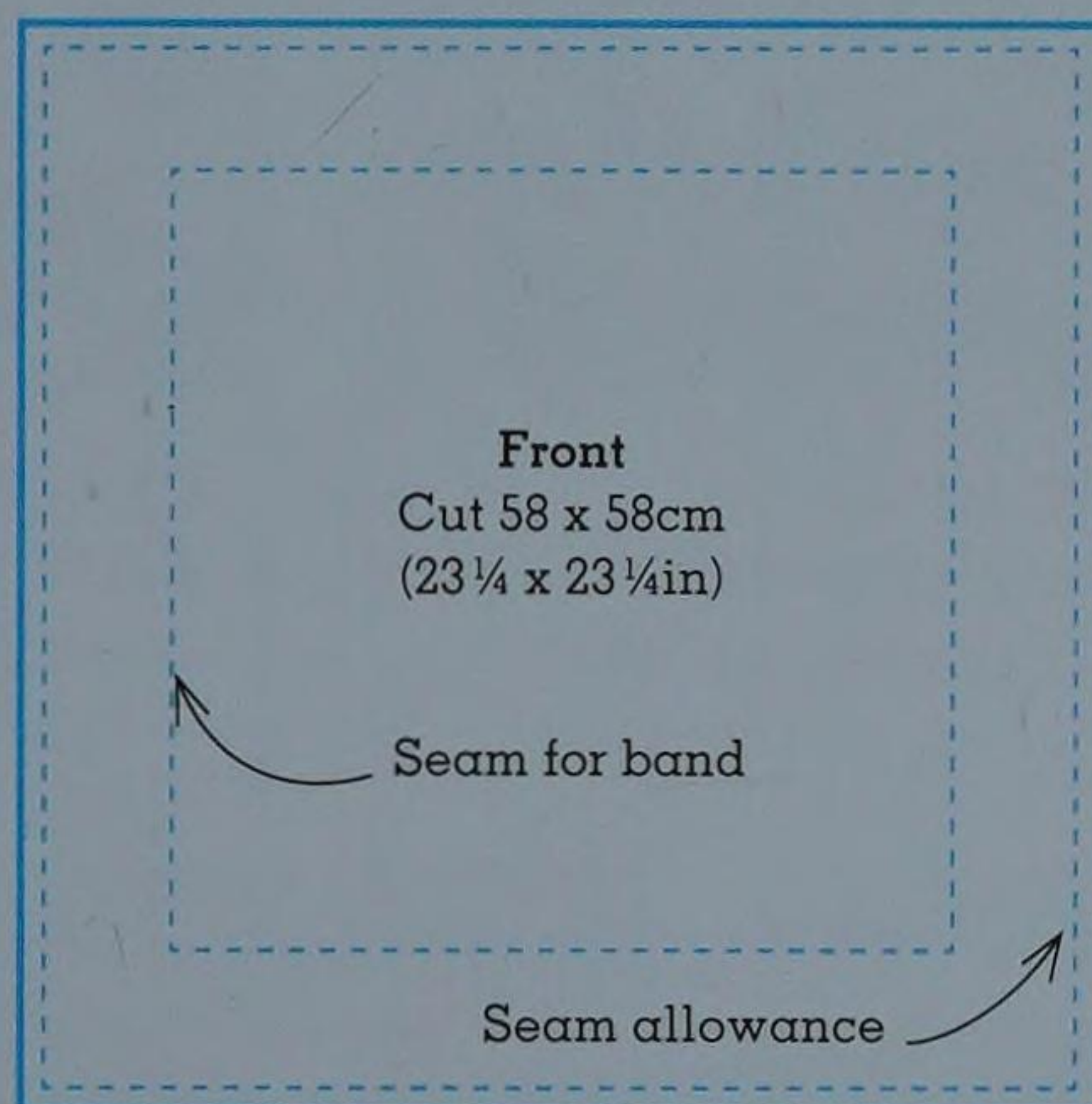
YOU WILL NEED

MATERIALS

- 45 x 45cm (18 x 18in) cushion pad
- 1m (40in) medium-weight furnishing fabric
- Matching thread
- 35cm (14in) invisible zip

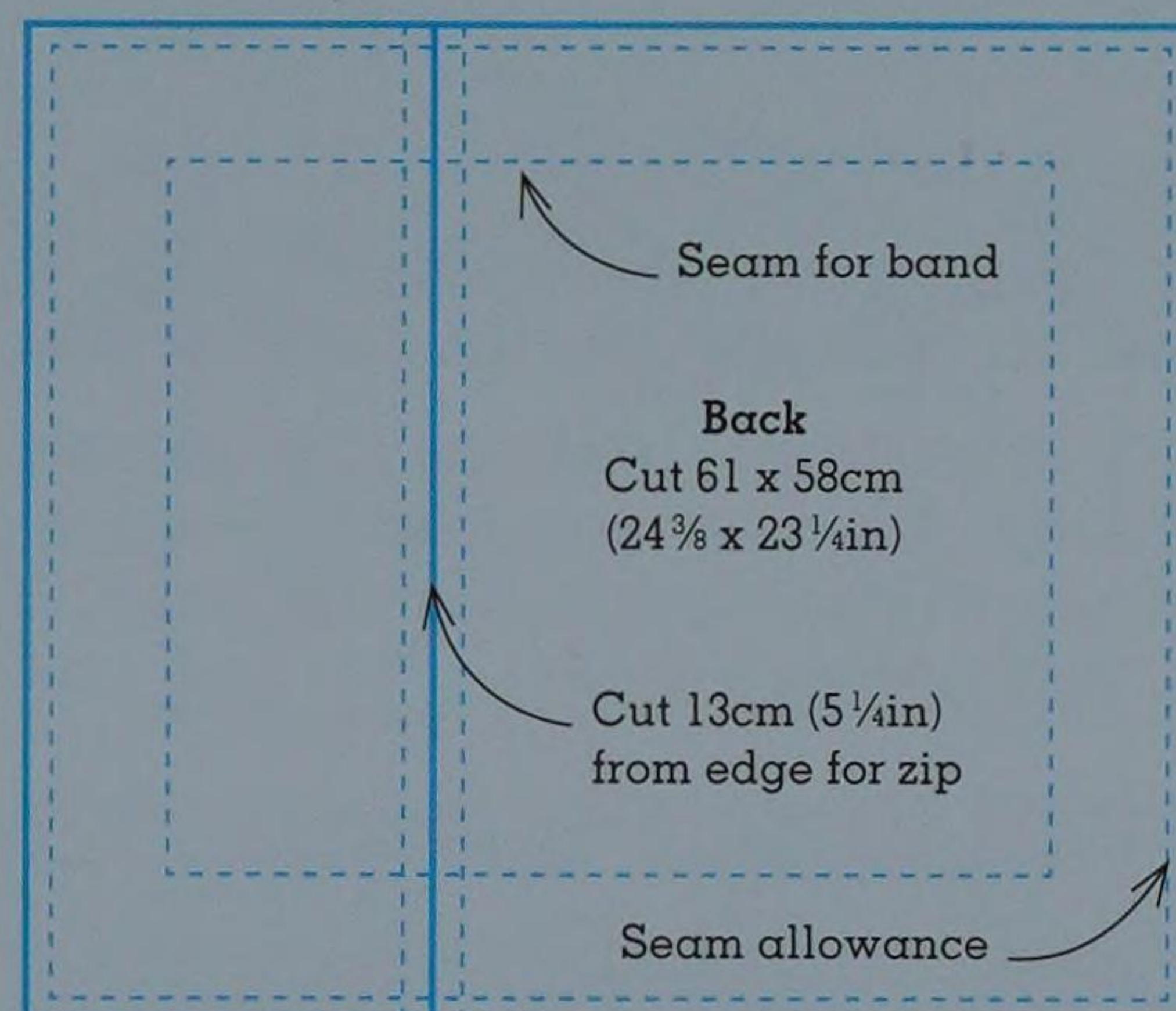
TOOLS

- Tailor's chalk
- Ruler
- Scissors
- Iron
- Pins
- Sewing machine
- Zip foot
- Masking tape (optional)



Cutting the front

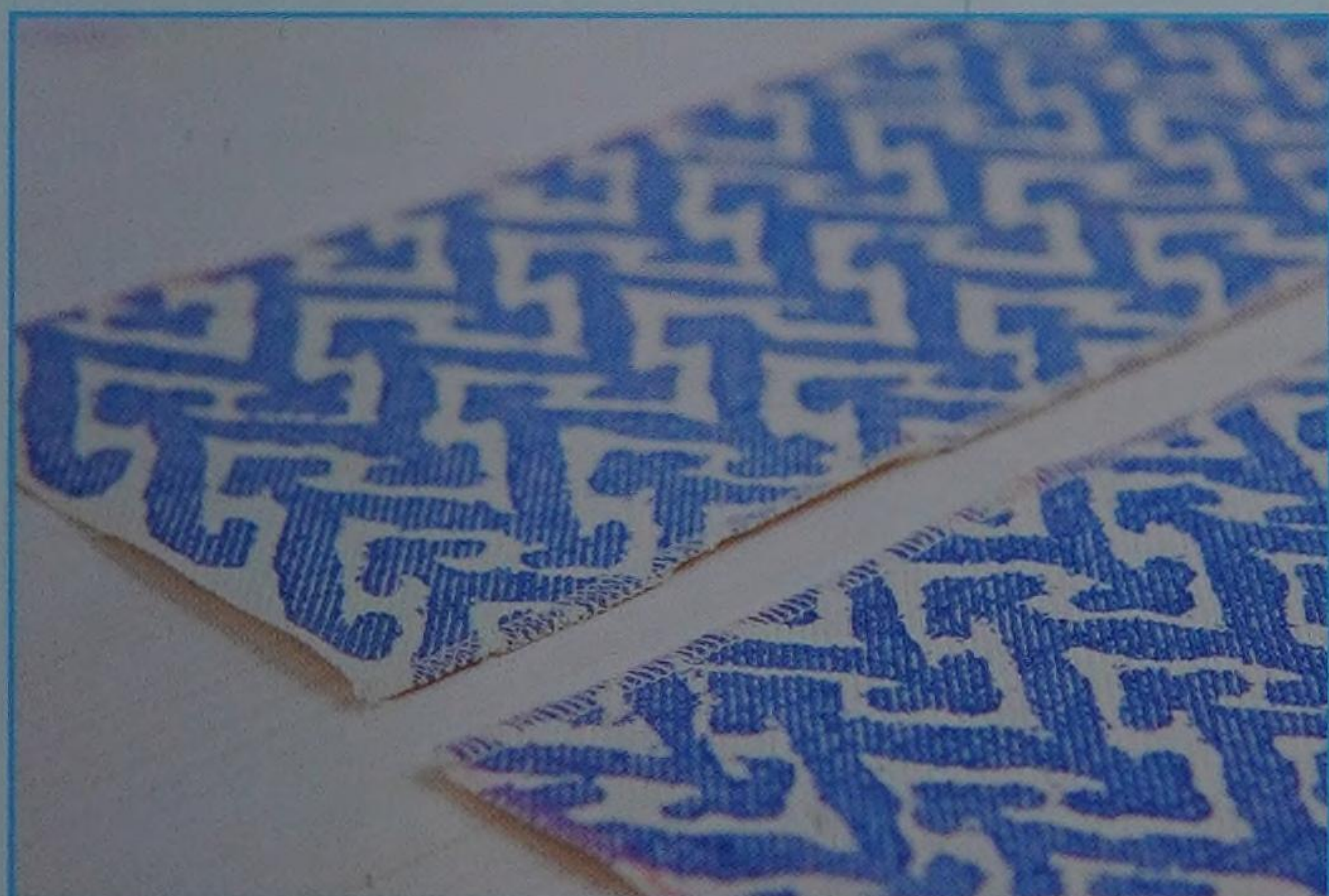
For the front of a cover to fit a 45cm (18in) cushion pad, cut out a square of fabric 58 x 58cm (23 1/4 x 23 1/4in). This allows for the 5cm (2in) wide band all around, plus two 1.5cm (5/8in) seam allowances.



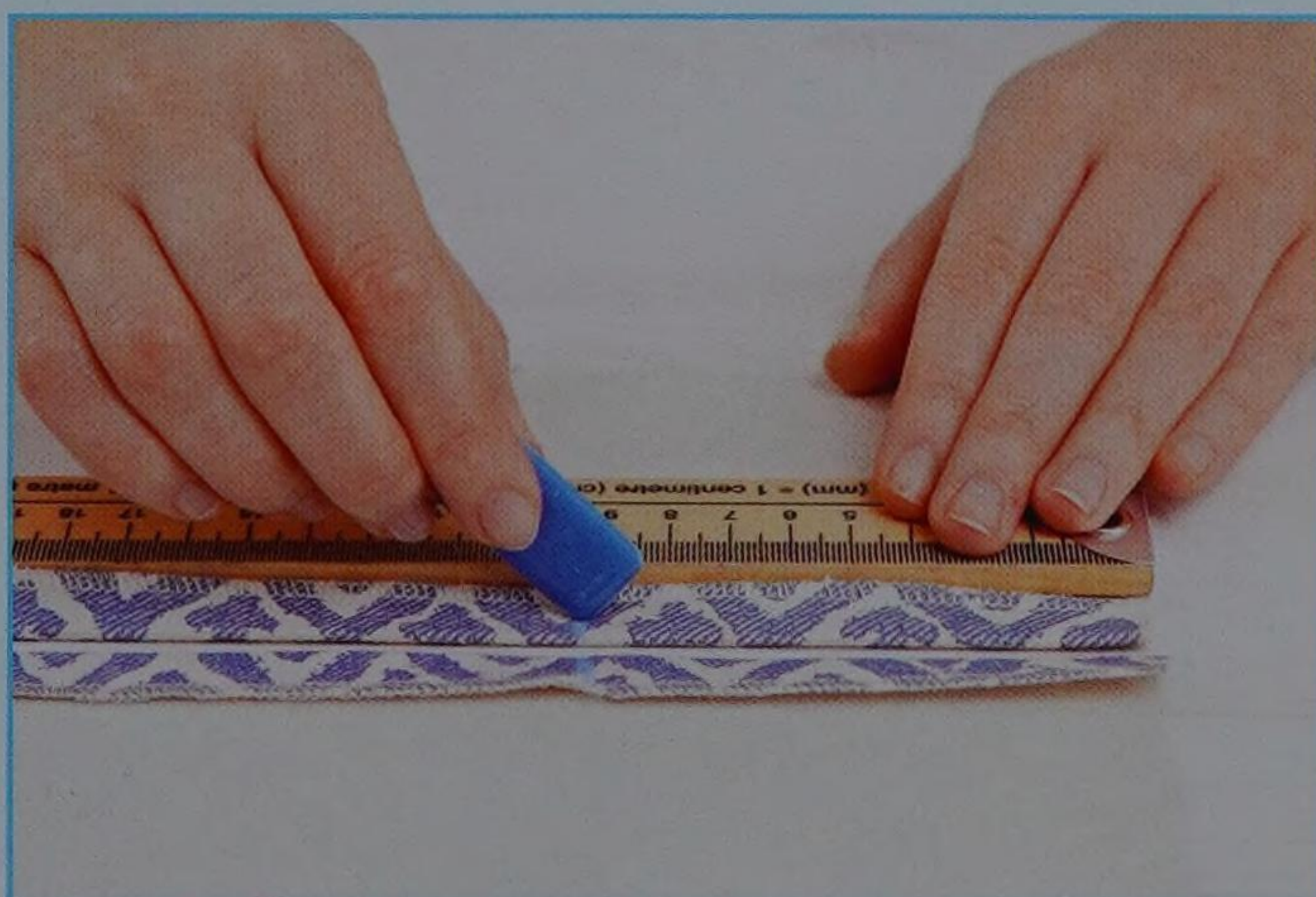
Cutting the back

For the back, cut out a piece of fabric 61 x 58cm (24 3/8 x 23 1/4in). This allows for the 5cm (2in) wide band all around, plus 1.5cm (5/8in) seam allowances as shown. Cut this piece in two, 13cm (5 1/4in) from one short edge, to form the opening for the zip.

Preparing the pieces



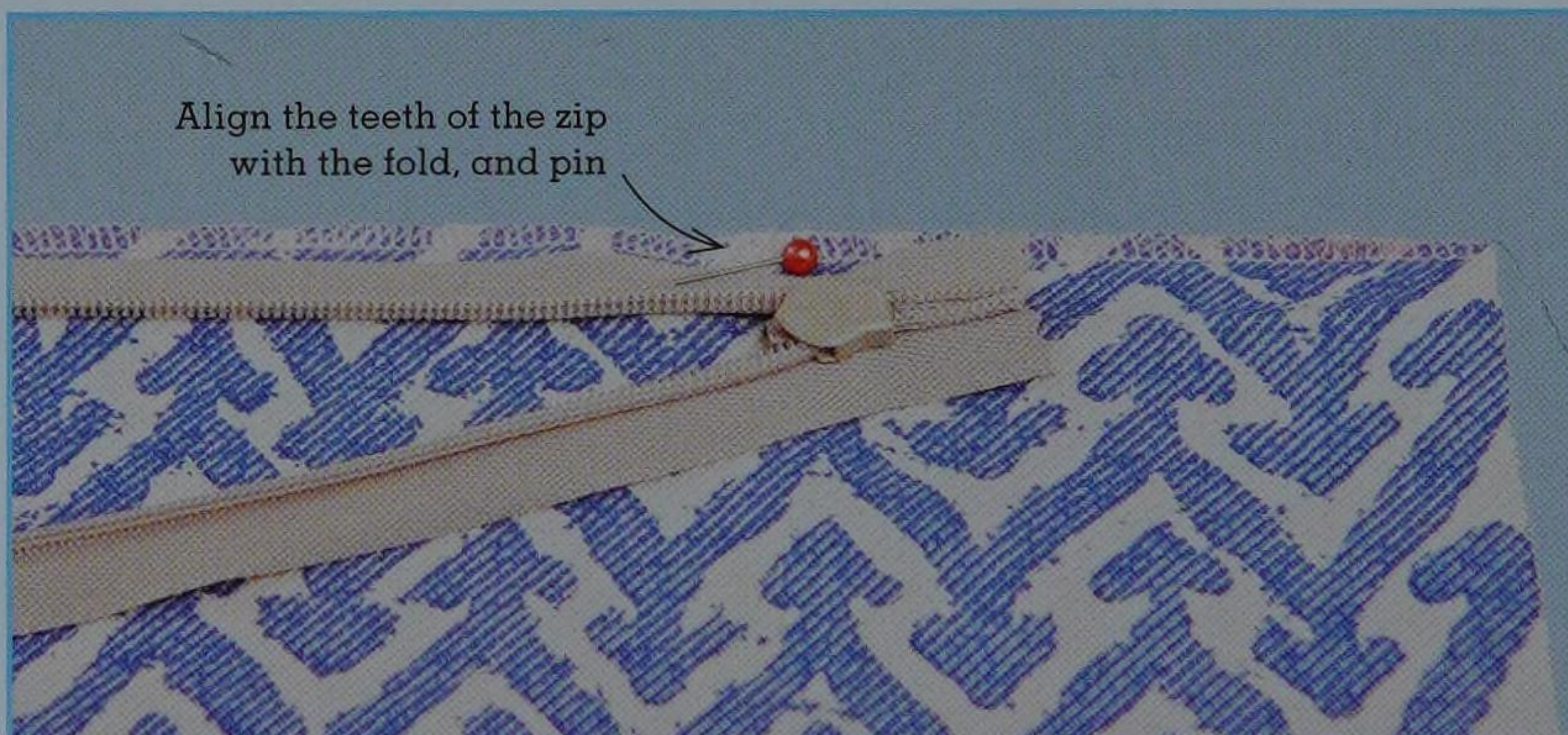
1 Using tailor's chalk and a ruler, measure and mark the dimensions of the front and back of the cushion on the wrong side of the fabric. Cut the cushion back in two, according to the measurements above. Neaten both edges of this cutting line (see p.17).



2 With the cushion back pieces face down, fold back then press a 1.5cm (5/8in) seam allowance along the two neaten edges. Mark points 9cm (3 5/8in) from each end to indicate where the beginning and end of the zip will go.



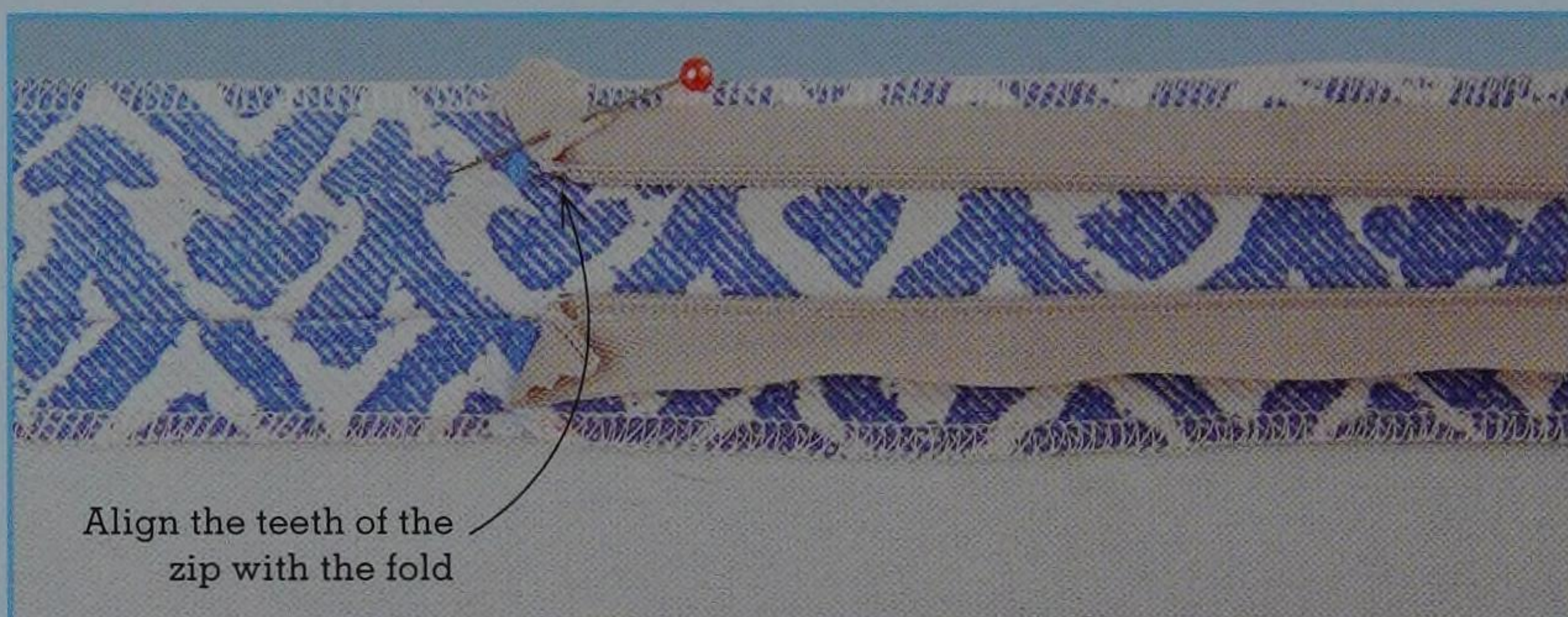
Inserting the zip



1 Unfold the seam allowances. With one of the cushion back pieces right side up and the zip face down and open, place one side along the neaten edge, aligning the teeth with the fold, 1.5cm ($\frac{5}{8}$ in) from the edge. Pin between the two marks.



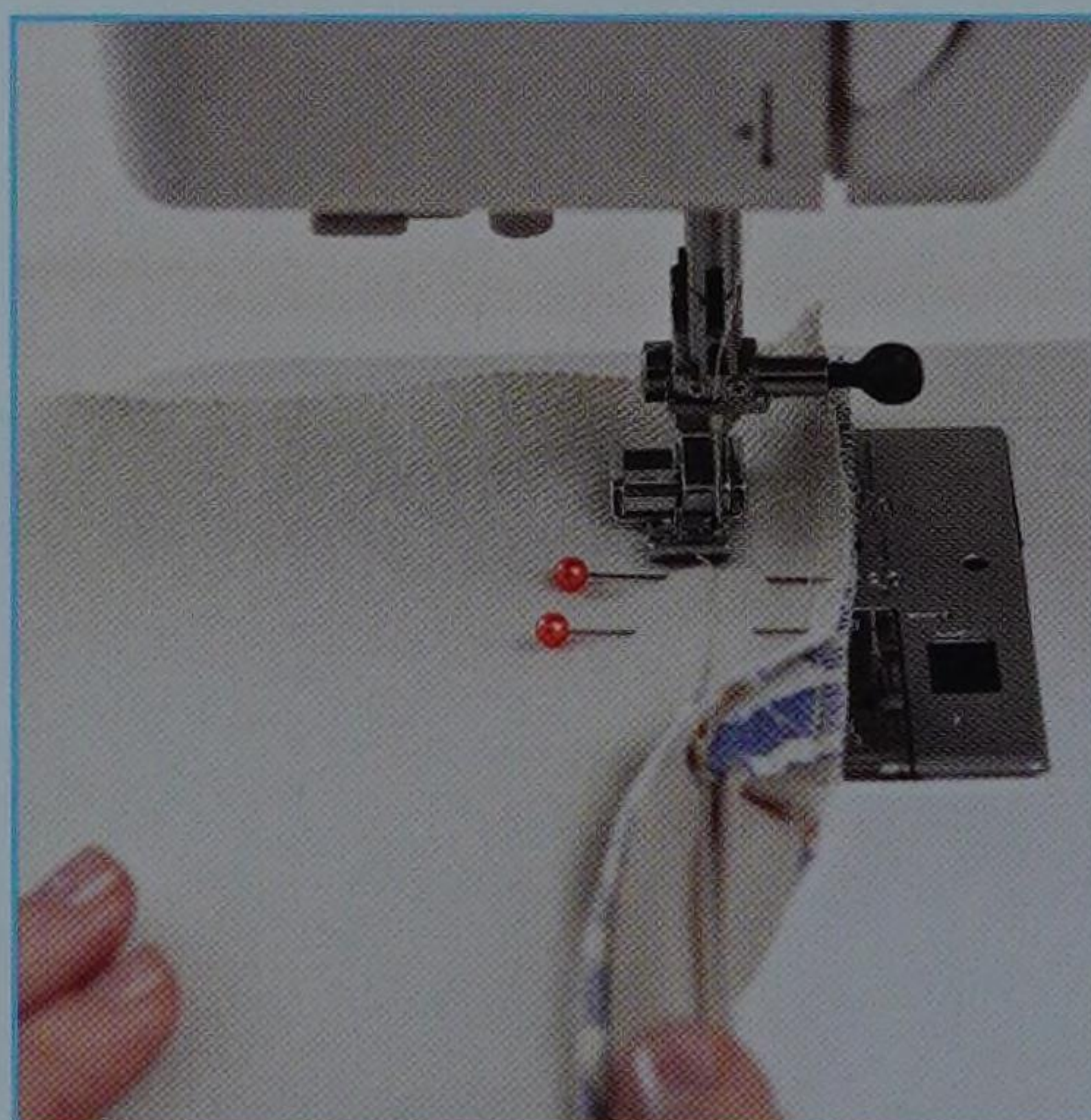
2 At the open end of the zip, fold back and pin the excess tape. Using a zip foot and with the needle close to the teeth, stitch the zip in place. Stitch close to the closed end of the zip and backstitch at the start and end of the zip.



3 Lay the other back piece right side up and place the first piece on top, right side down. Align the teeth of the unattached side of the zip with the other fold. Pin and machine the zip to the other back piece as before.



4 Close the zip and check that the folded edges of the back pieces are still aligned. If they are not, unpick the zip, realign it between the marks, and pin it in place, placing a pin every 3cm ($1\frac{1}{4}$ in). Stitch in place.



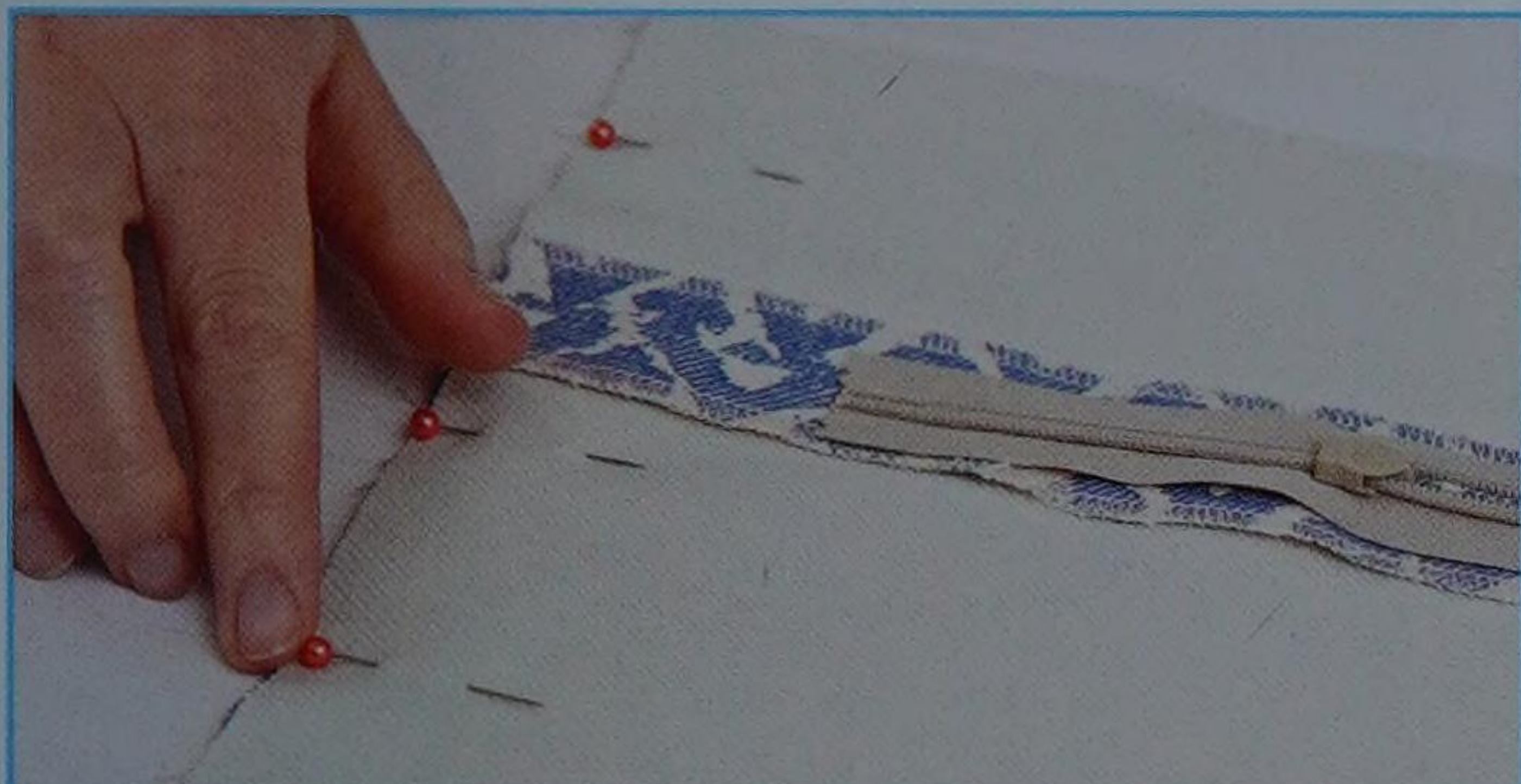
5 With right sides facing, pin the rest of the seam together above and below the zip. Switch the zip foot and needle to the left side to allow you to stitch as close as possible to the zip. Stitch along the pressed fold at both ends of the zip, stitching as close as possible to the beginning and end of the zip.



6 Press the seams open from the right side, ensuring that the seam allowance lies flat either side of the seams.



Joining front and back



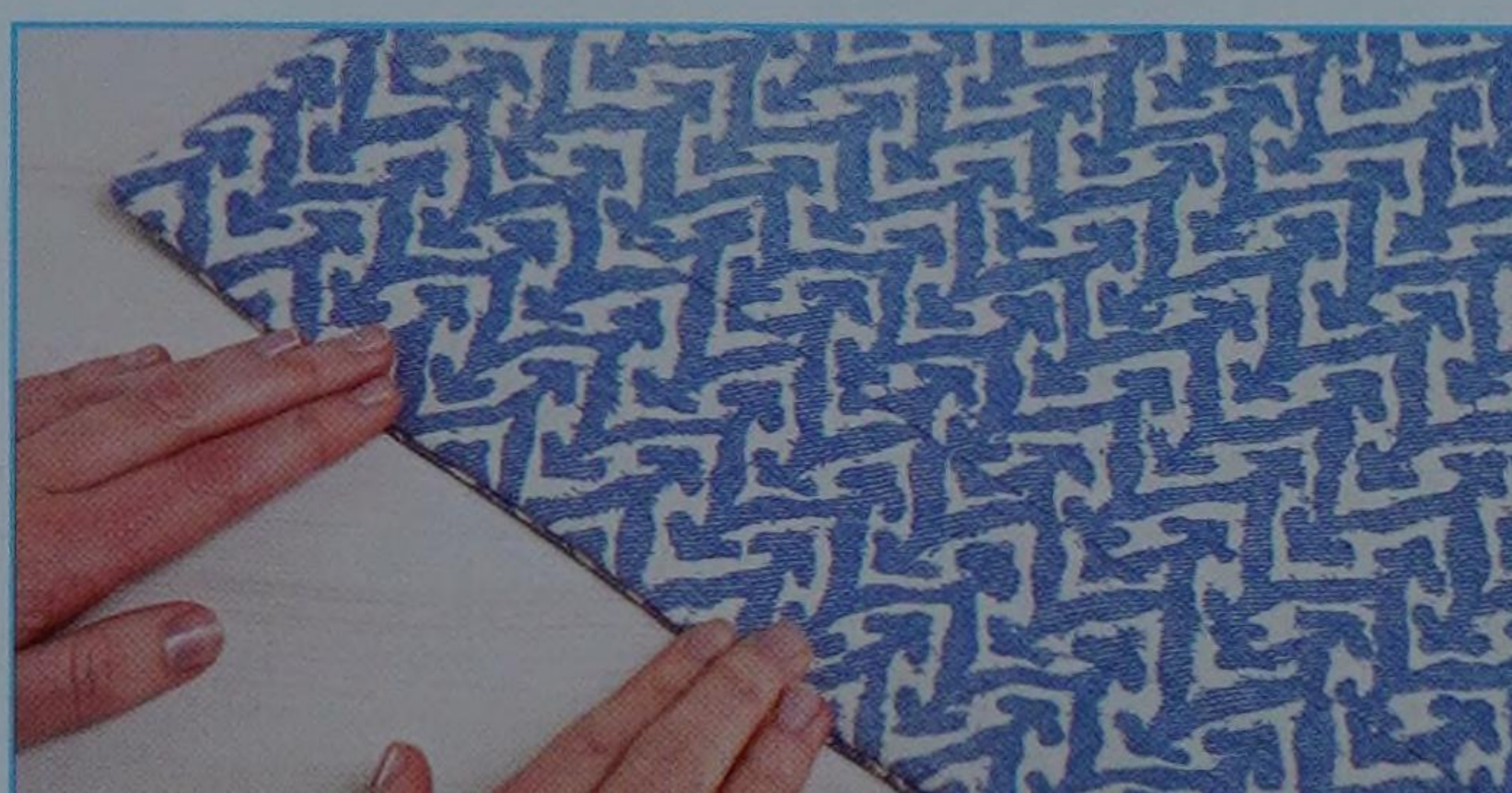
1 With the zip open, place the front and back pieces right sides together. Pin the corners, then pin around the sides. Stitch with a 1.5cm ($\frac{5}{8}$ in) seam allowance around all four sides, pivoting at the corners.



2 Lay the cushion cover flat with the zipped back piece on top. Press back the seam allowance of the zipped piece all the way around.



3 Trim the seam allowance of the front piece all the way around. Snip the corners of the back piece. This helps the seam to lie flat when the cushion is turned to the right side.

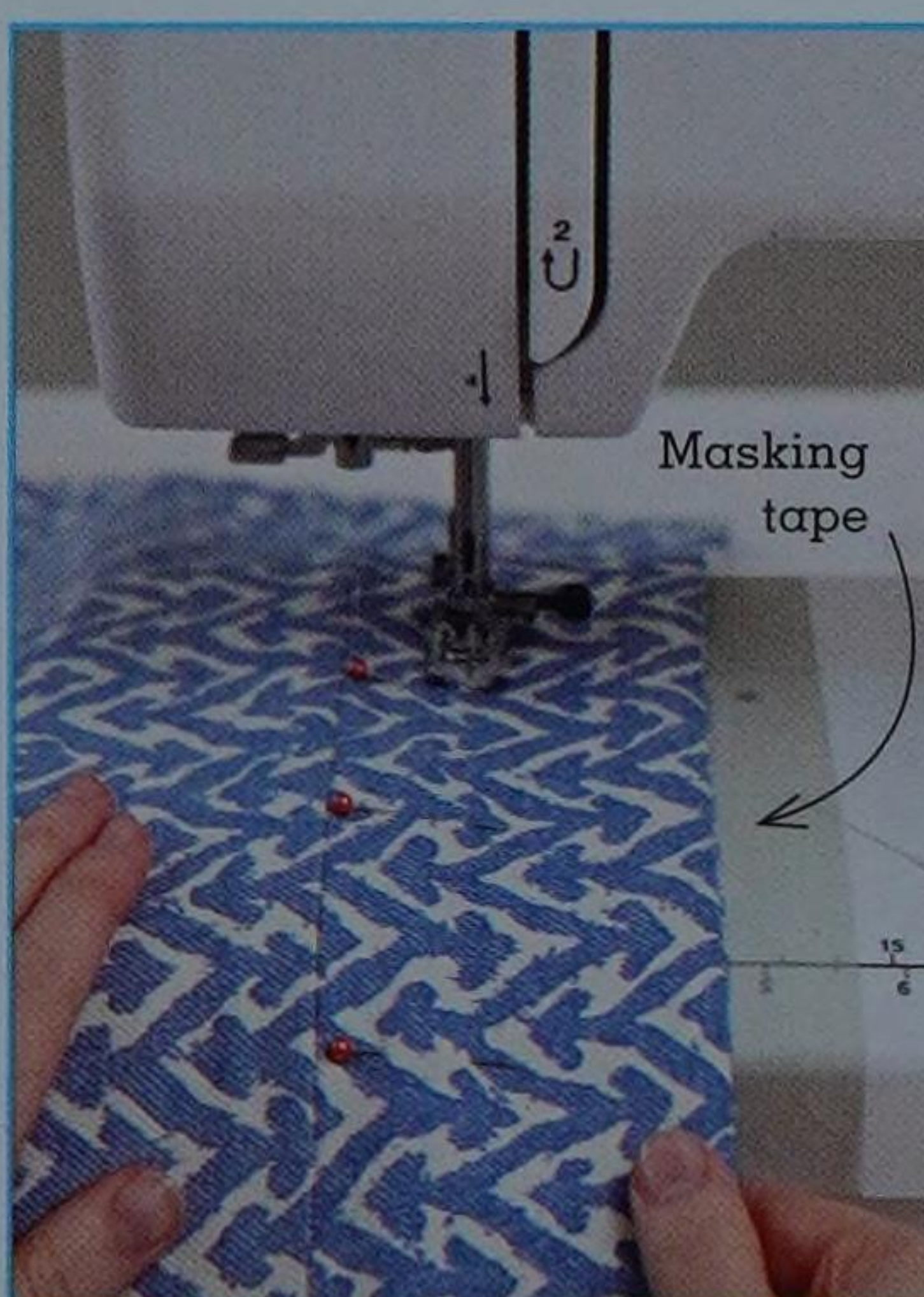


4 Turn the cushion cover to the right side and push the corners out. Finger-press the edges, rolling the seam towards the edge so it lies flat. Press.

Creating the band



1 Pin around all four sides of the cushion cover to hold the layers in place, placing the pins perpendicular to the edge.



2 Machine 5cm (2in) from the edge, over the pins. Backstitch at the beginning and end. Pivot at the corners. If your needle plate does not have a 5cm (2in) marker, measure this distance to the right of the needle and use a length of masking tape to mark a line. Remove the pins and insert the cushion pad.





Panel cushion

Contrasting panels of printed and plain fabric in differing widths lend a slightly Oriental mood to this rectangular cushion cover. We have made ours in silk but any fabrics will do, as long as they are all of similar weight. You might even be able to use oddments from your fabric box.

YOU WILL NEED

MATERIALS

- 30 x 50cm (12 x 20in) cushion pad
- 5 or 6 pieces of fabric in various colours and patterns at least 30cm (12in) tall for the cushion front
- 1 piece of fabric large enough to cut a 30 x 50cm (12 x 20in) cushion back
- Matching thread
- 40cm (16in) invisible zip

TOOLS

- Tailor's chalk
- Scissors
- Pins
- Sewing machine
- Zip foot
- Ruler

Cutting out the back



Using tailor's chalk and a ruler, measure and mark the exact dimensions of the cushion pad on the wrong side of the cushion back fabric. Cut out the cushion back, then neaten the edges (see p.17).

Making the front

1 Cut the fabrics for the cushion front into pieces that are the height of the cushion pad and approximately one-third of its width.

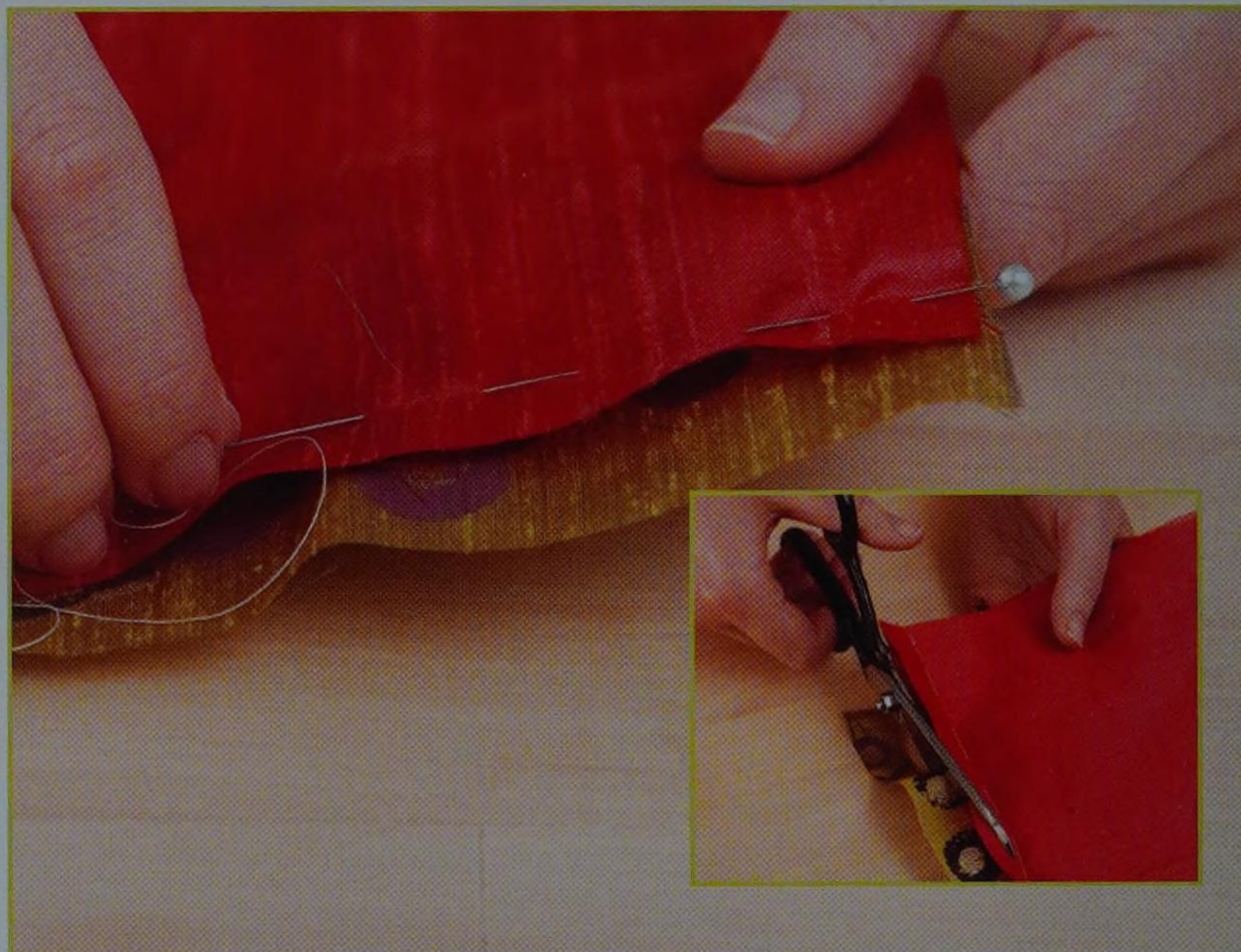


2 Press a 1.5cm ($\frac{5}{8}$ in) seam allowance towards the wrong side of the fabric along the left edge of each piece. Decide the order the panels will go in and lay them out with right sides facing. Adjust the overlaps to give some wider and some narrower panels, while checking that the overall width is the same as the cushion back.





3 Once you are happy with the layout, pin one front piece at a time to its adjacent piece, inserting a pin top and bottom into the folded seam allowance.



4 Unfold the pressed seam allowance and check that the top and bottom edges of the pieces are level. Add another pin between the top and bottom pins, then tack (see p.18) along the foldline. Remove the pins and trim the excess fabric after tacking (inset).



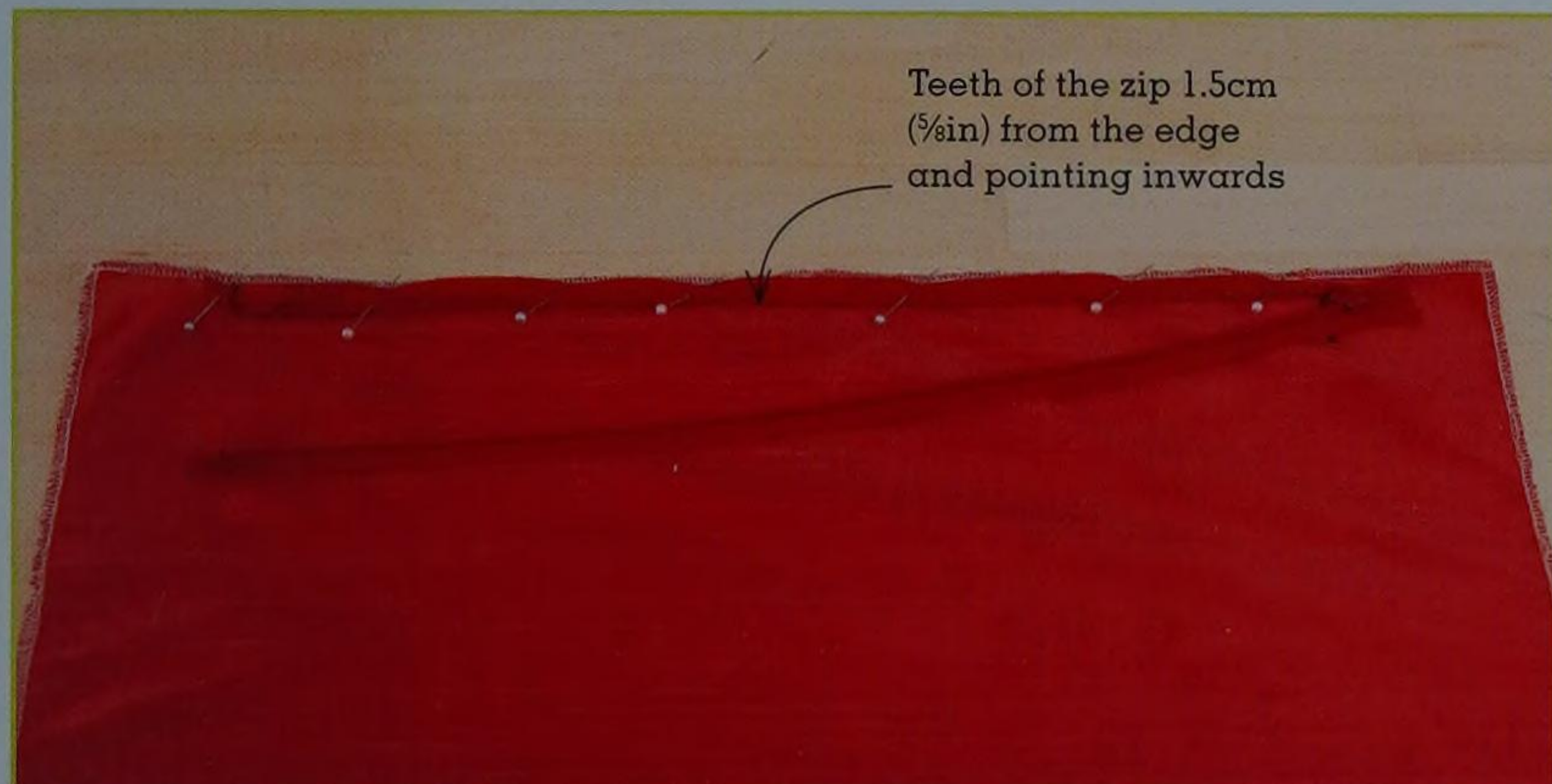
5 Stitch the pieces together following the line of tacking. Continue pinning, tacking, stitching, and trimming the seam allowances until you have joined all the front pieces together. Press each seam open and neaten the edges (see p.17). Finish by pressing the cushion front.



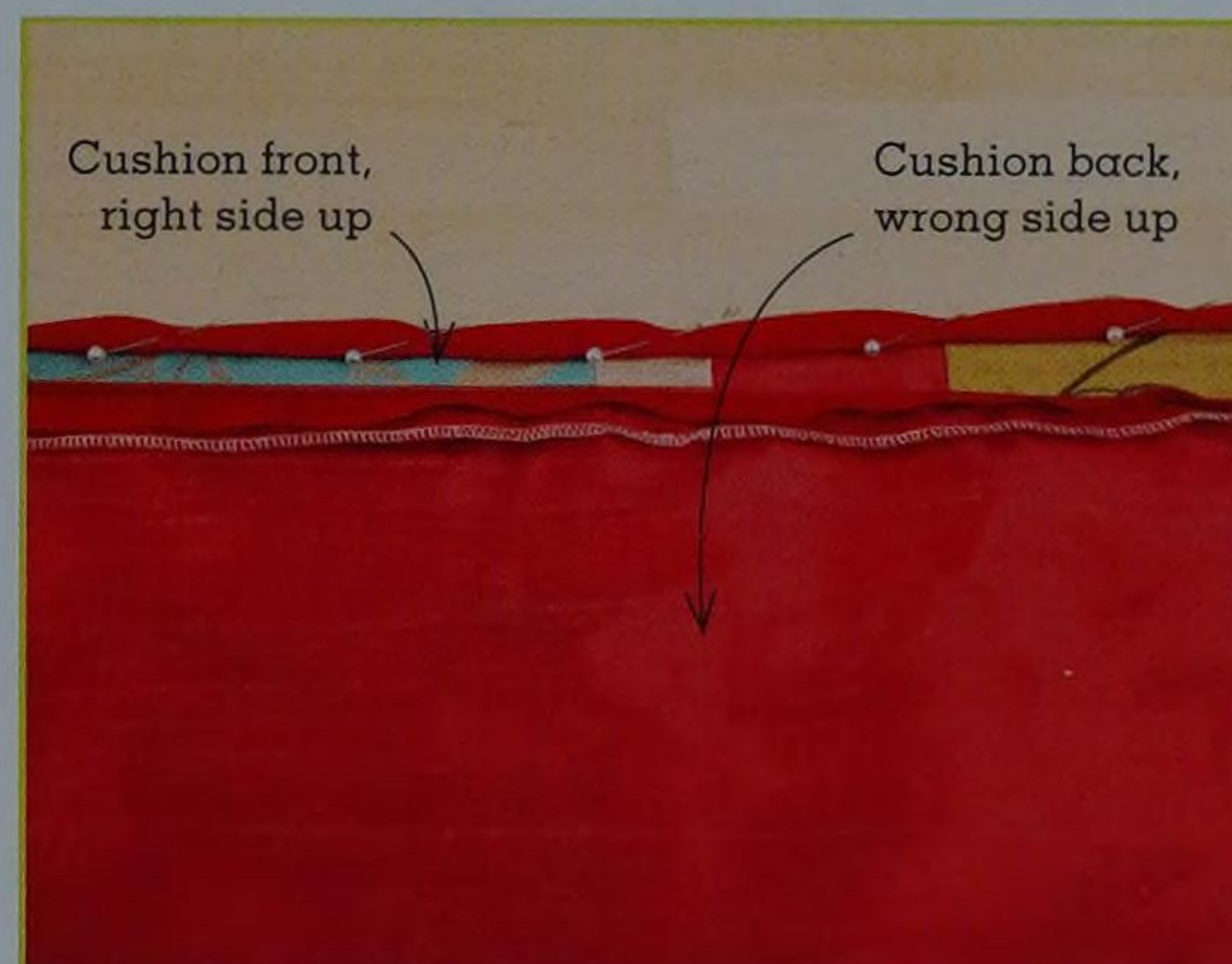
6 Measure the cushion front. If the front is wider than the back, mark with tailor's chalk, then trim.



Inserting the zip



1 With the cushion back right side up and the zip face down and open, centre one side of the zip along one long edge. Position the teeth 1.5cm ($\frac{5}{8}$ in) from the edge. Pin in place. Fold back and pin the excess tape at the end of the zip. Using a zip foot and with the needle adjusted so it is as close to the teeth as possible, stitch the zip in place.



2 With the cushion front right side up, lay the back with its zip attached on top. Position the teeth of the other side of the zip 1.5cm ($\frac{5}{8}$ in) from the edge of the front. Pin and then machine the zip to the front as before, backstitching at the beginning and end. Open the zip.

Joining front and back



1 With the right sides of the front and back of the cushion cover facing, pin the corners together, then pin around the edges. Beginning as close as possible to the start of the zip, backstitch to secure your stitching, then stitch around all four sides with a 1.5cm ($\frac{5}{8}$ in) seam allowance, pivoting at the corners. You can continue with the zip foot unless your fabric is slippery, in which case change to a straight-stitch foot.



2 When you reach the end of the zip, pull it towards the seam allowance and then sew as close as possible to the end of the zip. Backstitch to secure your work. Turn the cushion and insert your cushion pad.





Mitred cushion

Crisp geometry is the focal point of a cushion that is equally at home in the living room or the bedroom. Harnessing the power of stripes and mitred edges, this stylish cushion looks more complex than it is. For a kaleidoscopic effect, try the same technique using fabric with an all-over pattern.

YOU WILL NEED

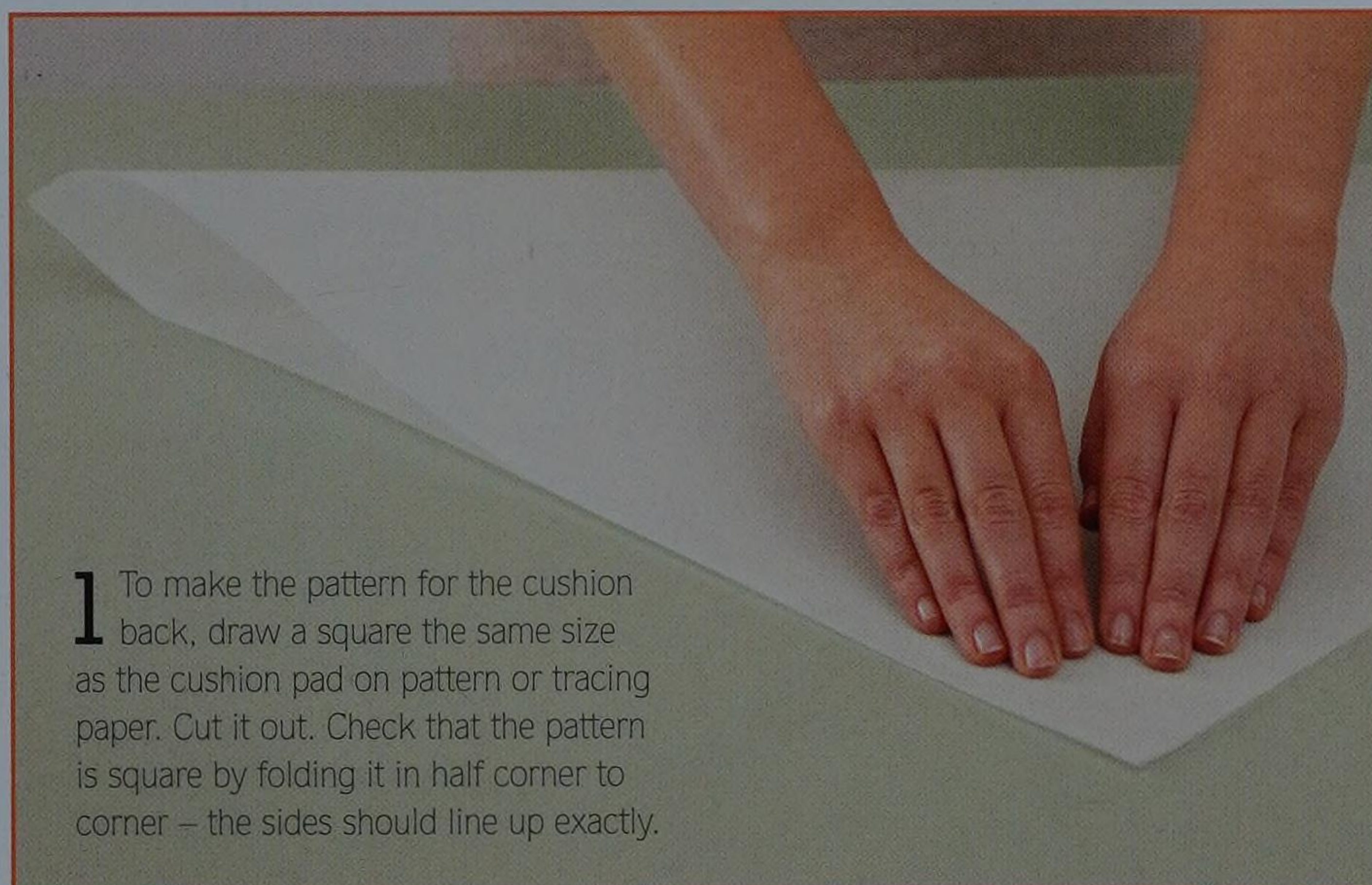
MATERIALS

- 50 x 50cm (20 x 20in) cushion pad
- 1m (40in) light or medium-weight furnishing fabric
- Matching thread
- 40cm (16in) invisible zip

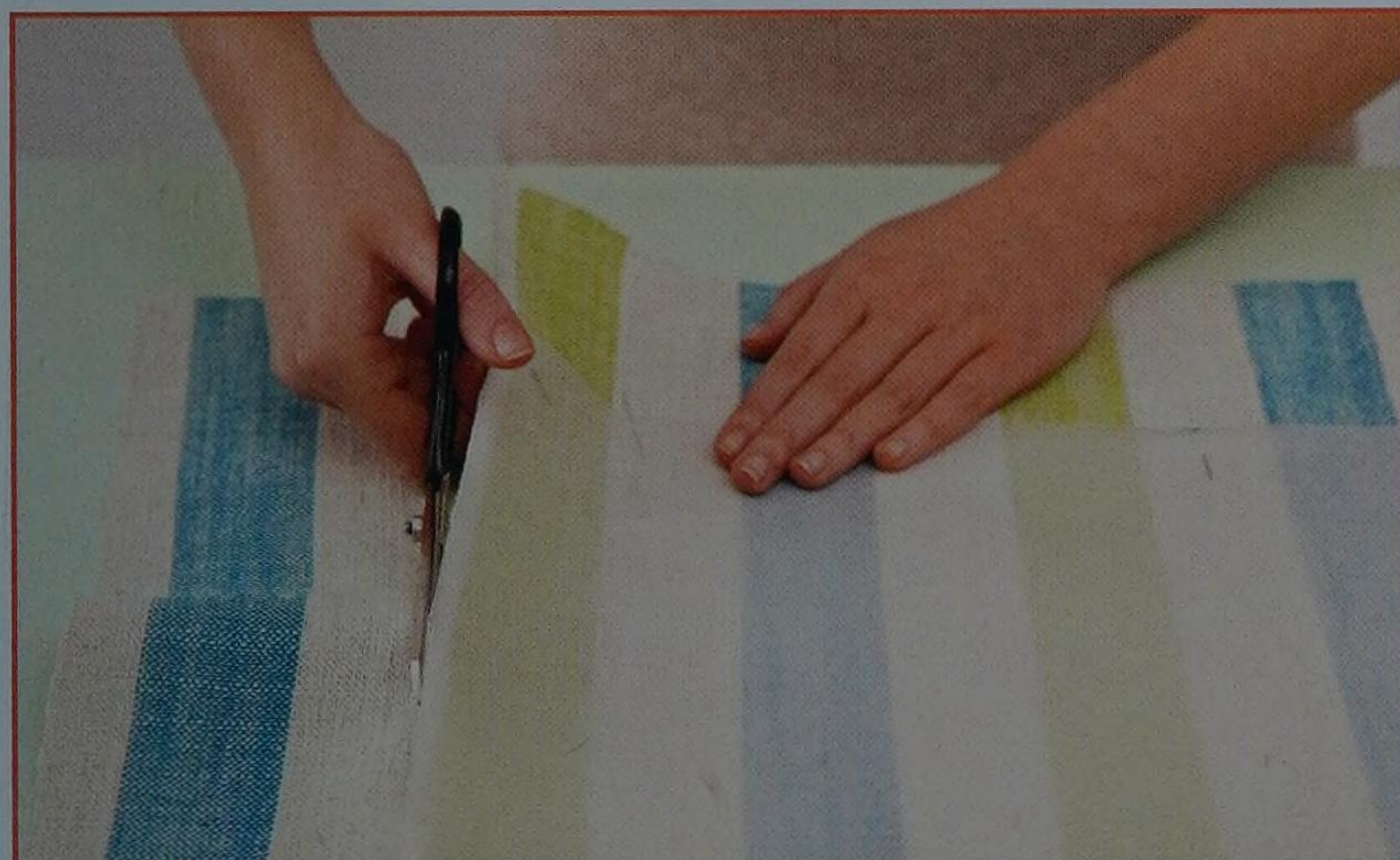
TOOLS

- Tracing paper
- Scissors
- Pins
- Metre rule
- Pencil
- Sewing machine

Making the pattern and cutting out



1 To make the pattern for the cushion back, draw a square the same size as the cushion pad on pattern or tracing paper. Cut it out. Check that the pattern is square by folding it in half corner to corner – the sides should line up exactly.

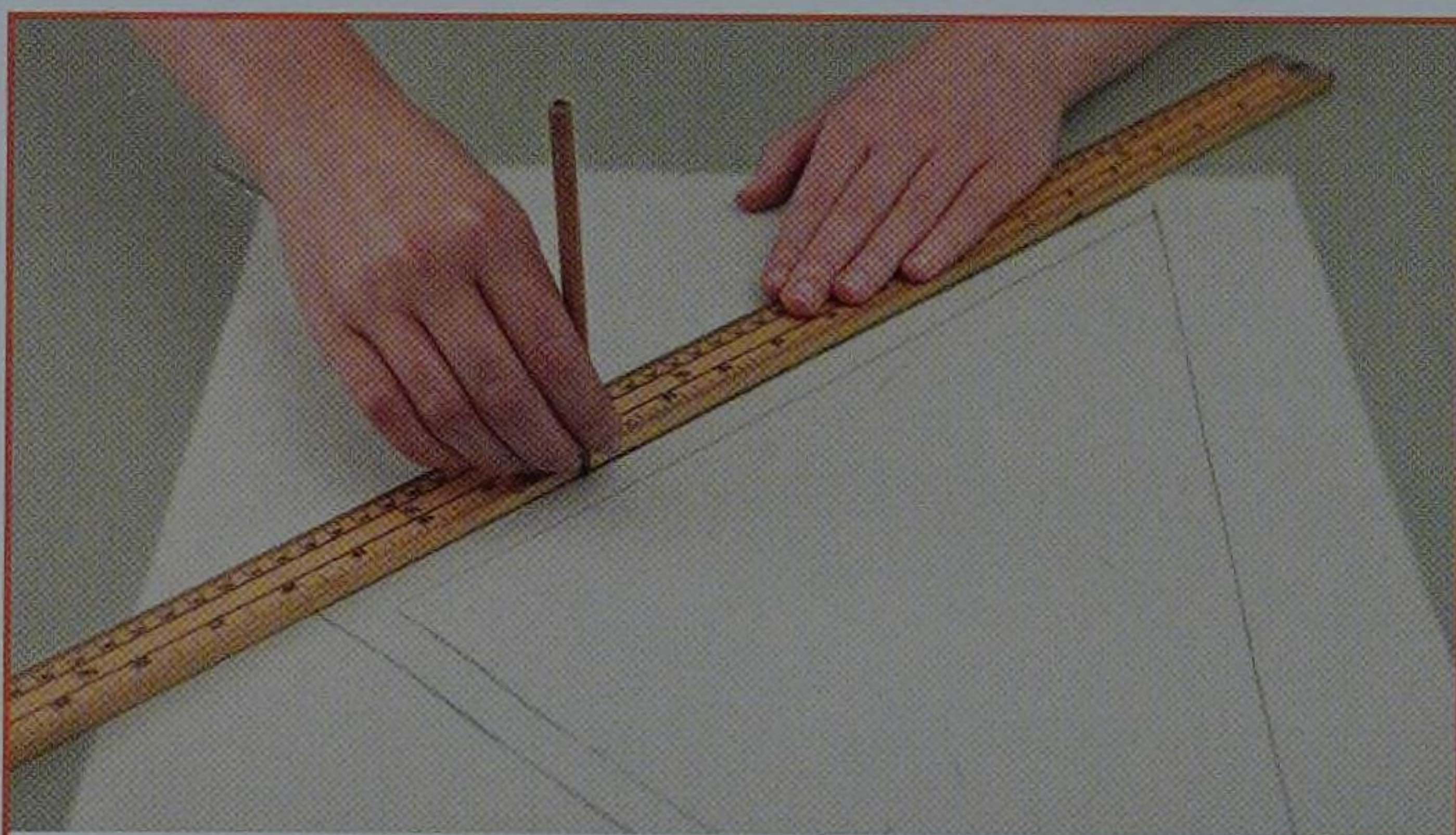


2 Square off the fabric (see p.15), then place the pattern on top. Using tracing paper allows you to see the fabric through the paper. Align the straight edges of the paper pattern with the stripes on the fabric. Centre the pattern, then pin and cut out the cushion back. Neaten the edges of the cut piece (see p.17).

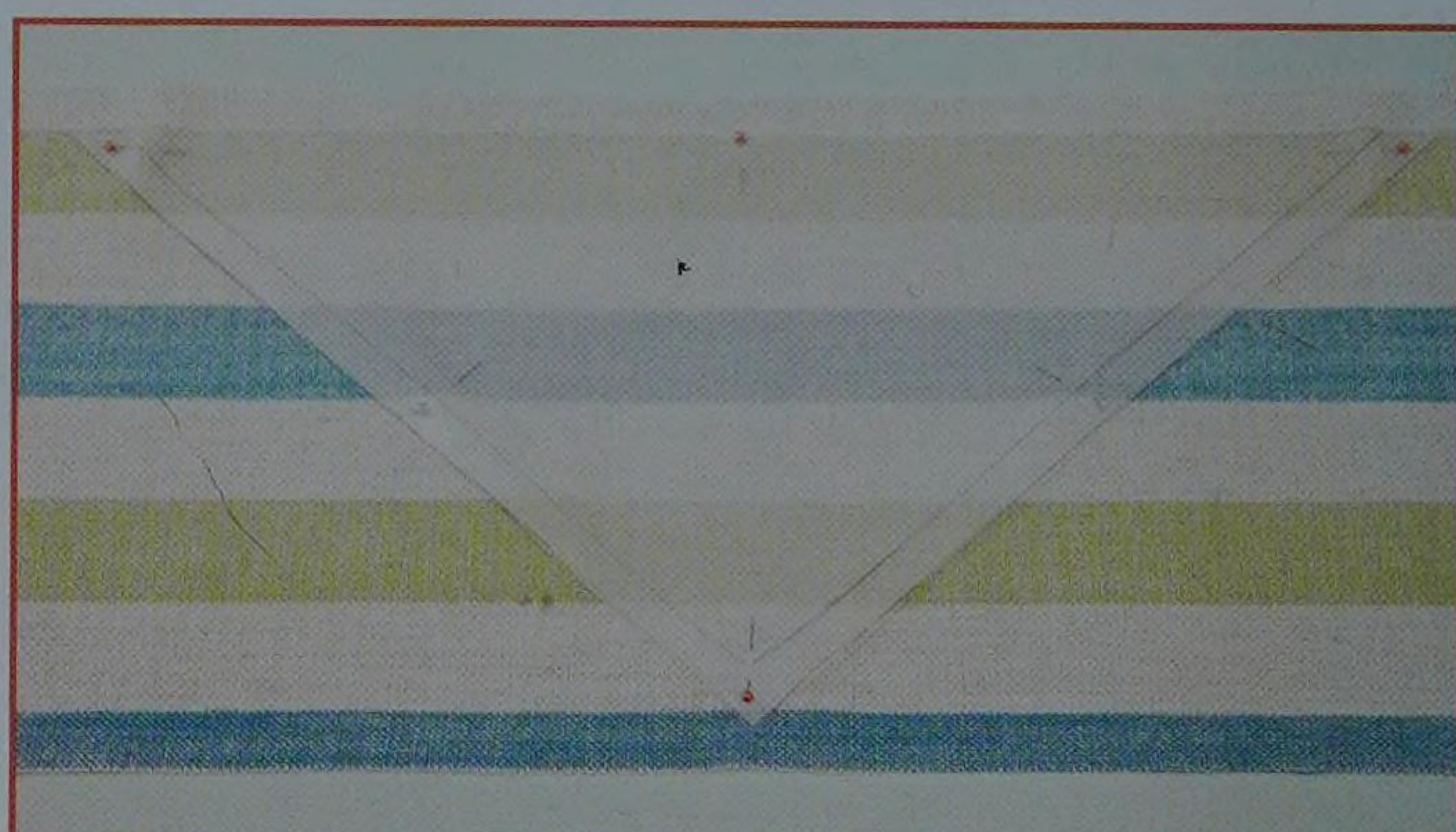


3 To make the pattern for the cushion front, fold the pattern for the back from corner to corner, then fold it in half again. Open it up and cut out one of the triangles.





4 Place the triangle on another piece of pattern or tracing paper and trace around it with a pencil. Add a 1.5cm ($\frac{5}{8}$ in) seam allowance to the two sides that form the right angle. Cut out this larger triangle.



5 Lay the triangular pattern on the fabric and adjust its position to make the most of the striped fabric. Pin the pattern then cut out the fabric triangle. Cut another three triangles with the stripes in exactly the same place.

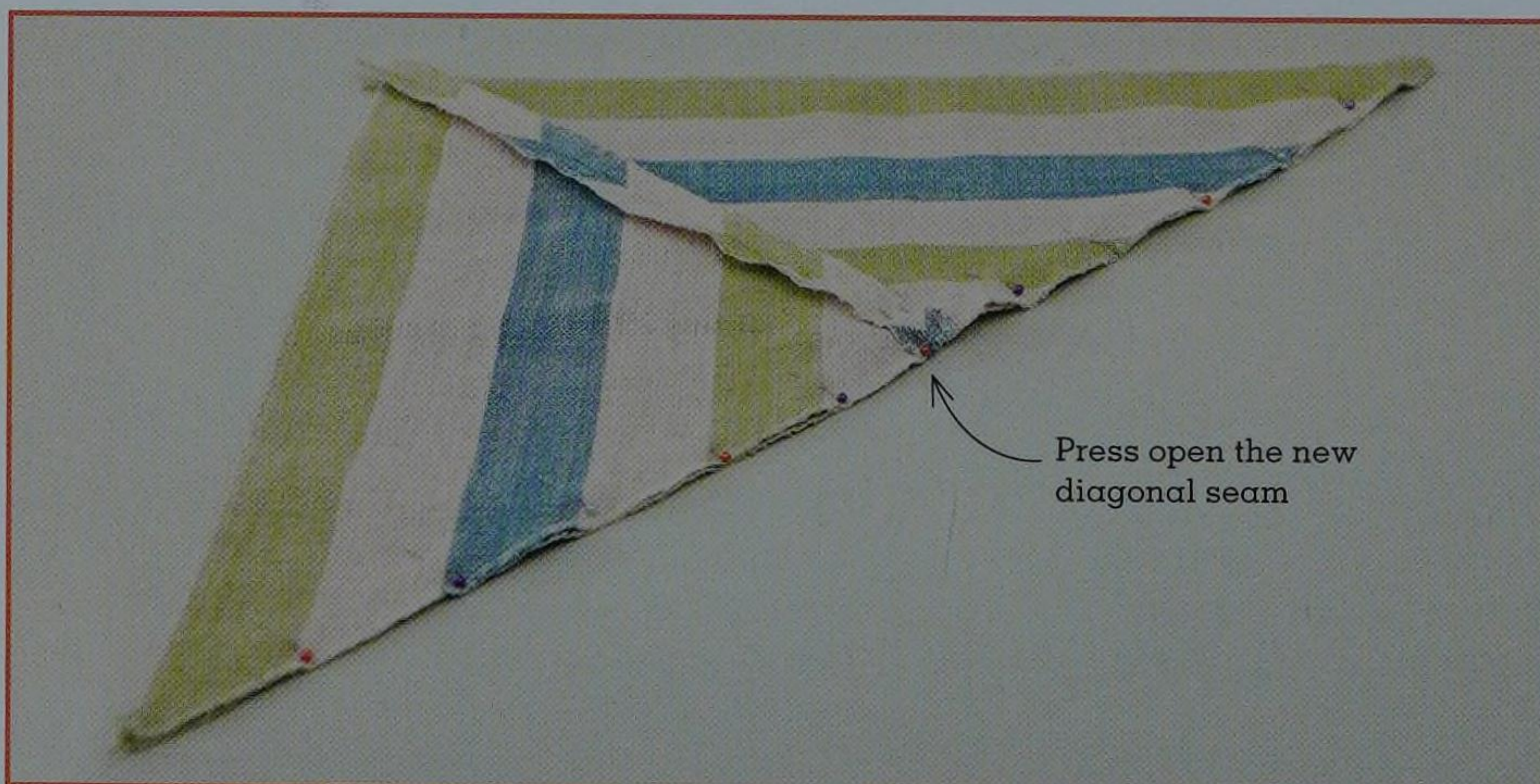
Joining the cushion front pieces



1 Stay stitch (see p.17) along the sides of the fabric triangles, 8mm ($\frac{1}{4}$ in) from the edge. Neaten the edges (see p.17) starting from the right-angled point.



2 Matching the stripes, pin two fabric triangles together, right sides facing, along one short side. Machine stitch with a 1.5cm ($\frac{5}{8}$ in) seam allowance. Press the seam open and double check that the stripes match. Join the other two triangles in the same way.



3 Place the joined pieces right sides together. Match the centre seams, laying the pressed seam allowances flat against each other. Pin each side of the centre seams, then pin the rest of the edge, matching the stripes. Machine stitch together with a 1.5cm ($\frac{5}{8}$ in) seam allowance.



Inserting the zip



1 With the cushion front right side up and the zip face down and open, centre one side of the zip along one edge of the cushion front. Position the teeth 1.5cm ($\frac{5}{8}$ in) from the edge. Pin the zip in place. Fold back and pin the excess tape at the end of the zip. Using a zip foot and adjusting the needle so it is as close to the teeth of the zip as possible, stitch the zip in place, going as close to its closed end as you can and backstitching at the beginning and end of the seam to secure your stitching.

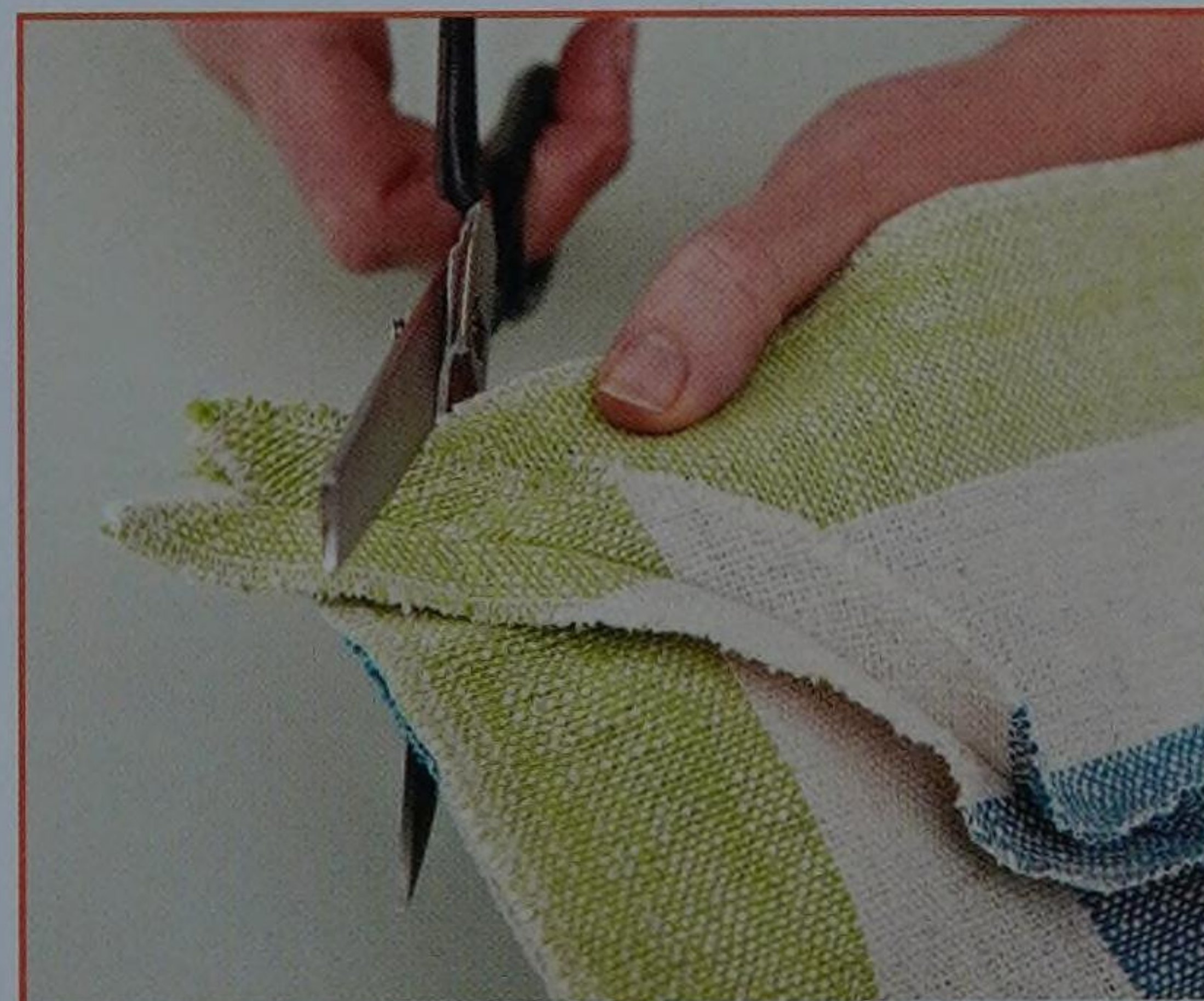


2 With the cushion front on top of the back, right sides together, position the teeth of the other side of the zip 1.5cm ($\frac{5}{8}$ in) from the edge of the back. Pin and then machine the zip to the back. Close the zip, leaving just a hand's width open.

Joining front and back



1 With the cushion front and back right sides together, pin the corners, then the edges. Starting as close to the beginning of the zip as possible, sew with a 1.5cm ($\frac{5}{8}$ in) seam allowance around all four sides, pivoting at the corners. When you reach the end of the zip, pull it towards the seam allowance, then sew as close as possible to the end of the zip. Backstitch to secure.



2 Clip the corners to reduce bulk, but do not cut through your stitches. Turn the cover to the right side, push out the corners, then press and insert the cushion pad.





Tuck front cushion

Tucks in varying widths and of varying complexity are a great way to enliven an otherwise plain cushion. Here a single tuck and a double tuck combine to bring an air of quiet elegance to a comfy plump cushion.

YOU WILL NEED

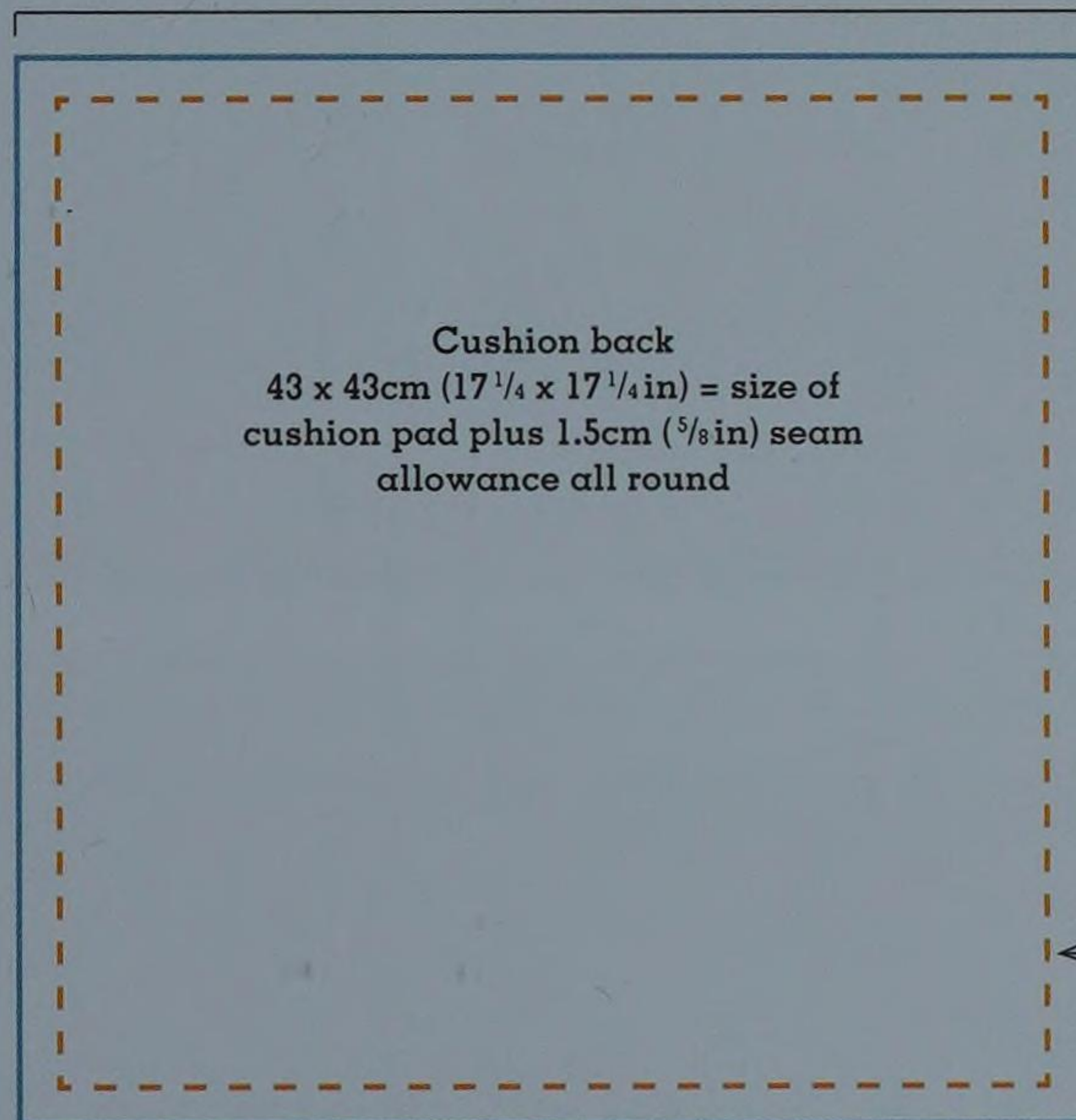
MATERIALS

- Medium-weight furnishing fabric
- Matching thread
- Contrasting thread
- 30cm (12in) invisible zip
- 40 x 40cm (16 x 16in) cushion pad

TOOLS

- Scissors
- Ruler
- Tailor's chalk in two colours
- Hand sewing needle
- Pins
- Sewing machine
- Masking tape (optional)
- Iron
- Zip foot

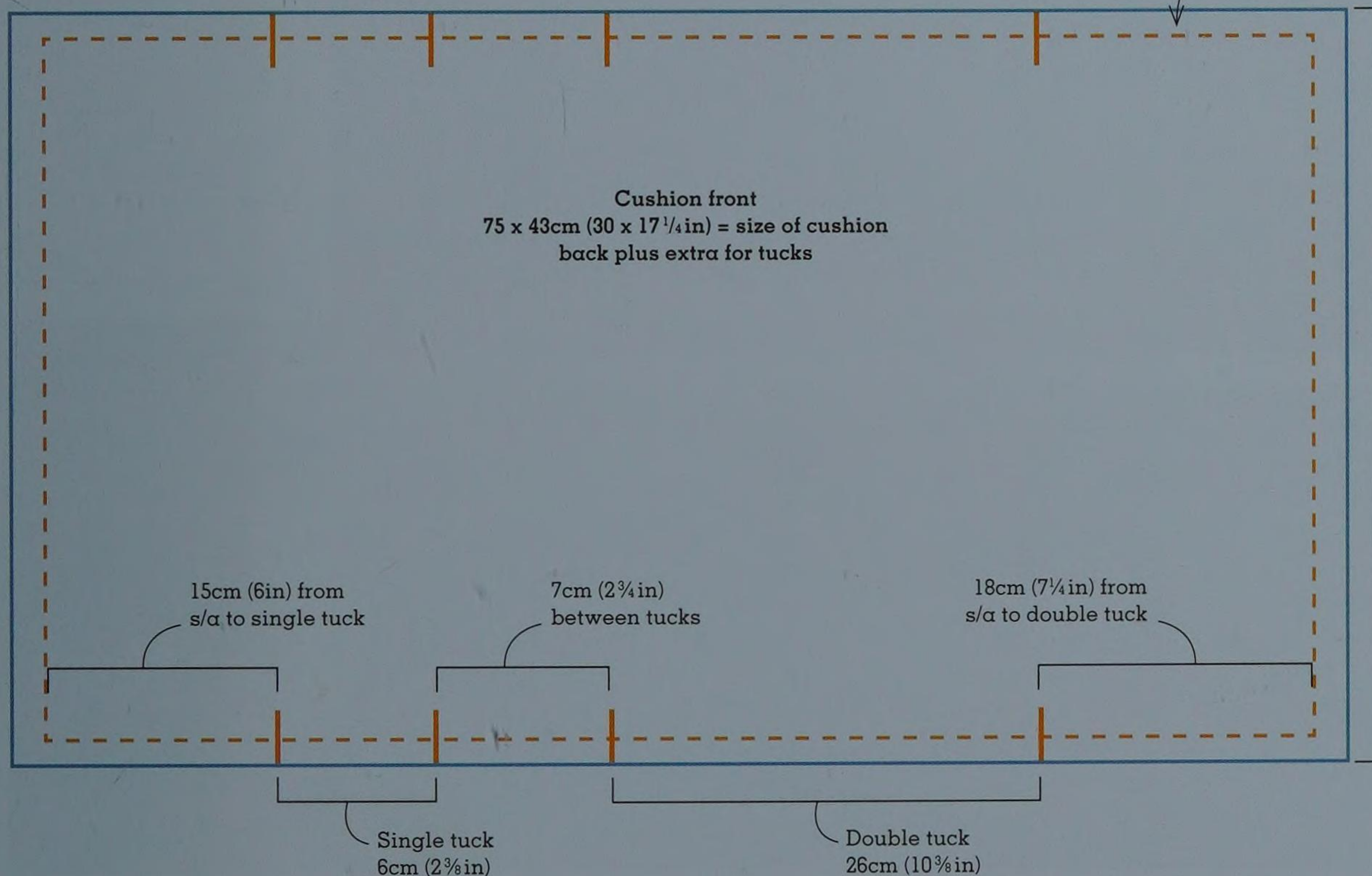
Cushion 40cm (16in) square



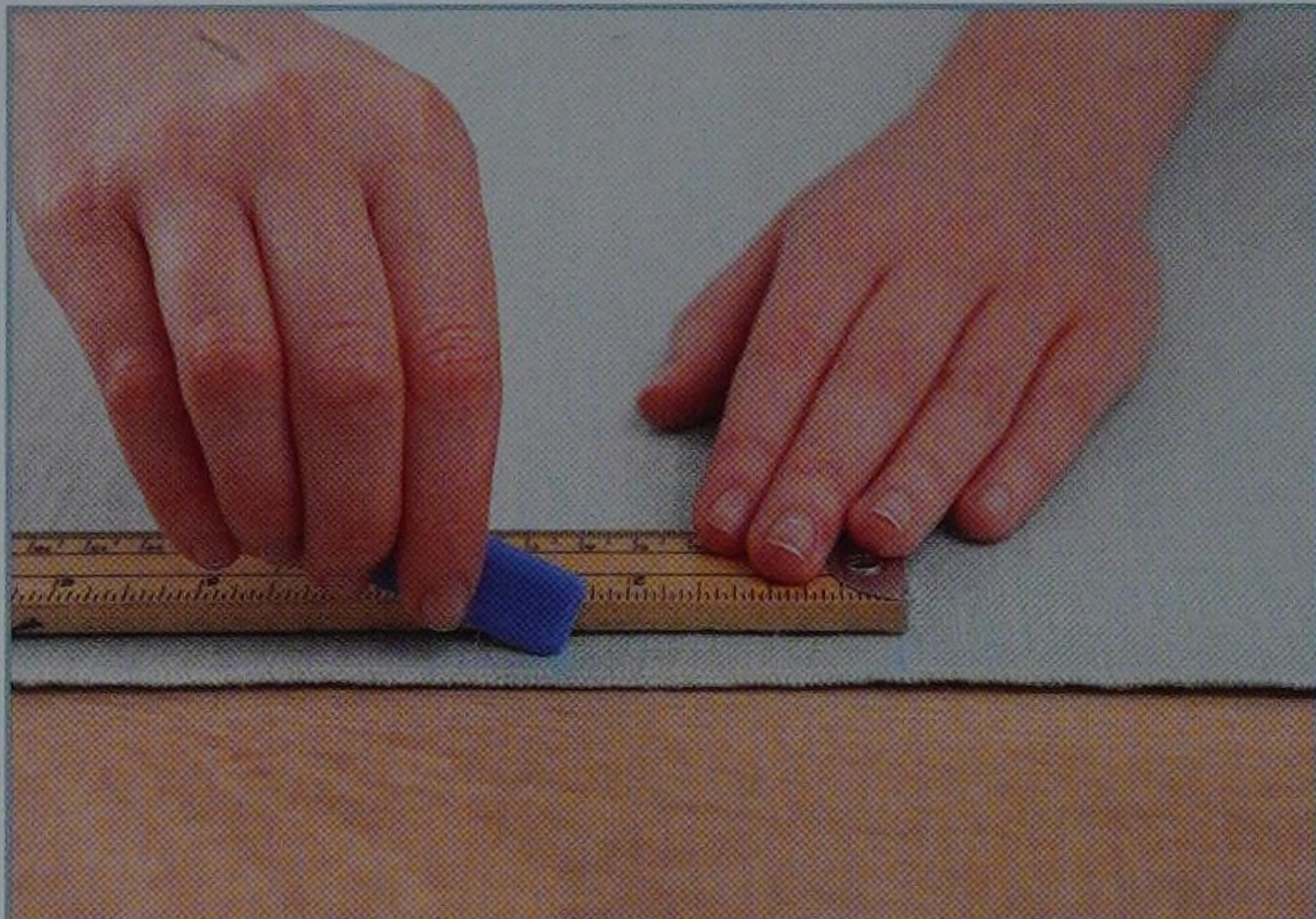
Calculating the cutting size

Whatever size your cushion pad, add a seam allowance all around to make the cushion back. When calculating the width for cutting the front, add the width of the tucks, as in the example below. This plan is for the green cushion at the front of the chair opposite.

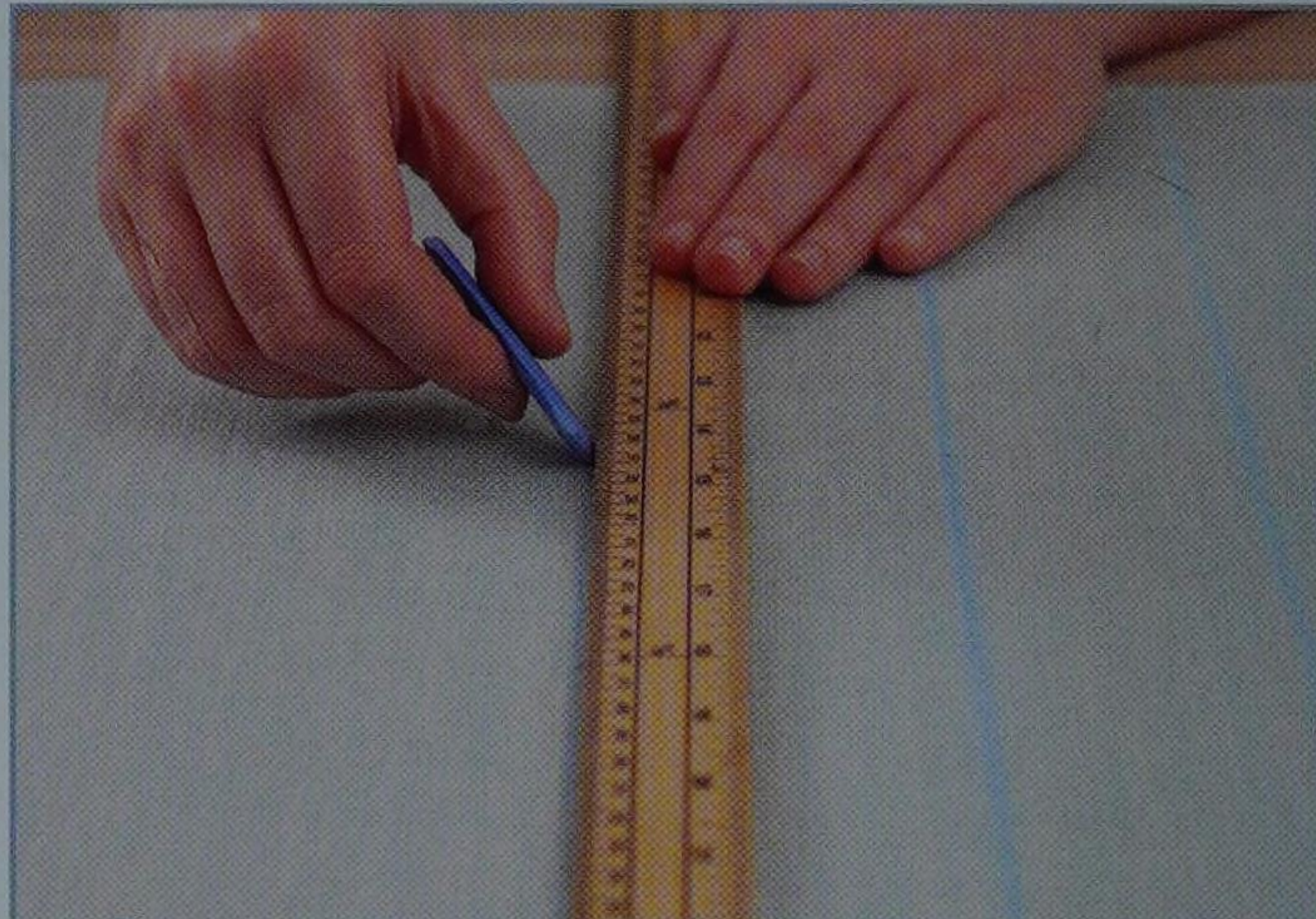
Add 1.5cm (5/8 in) seam allowance (s/a) all around



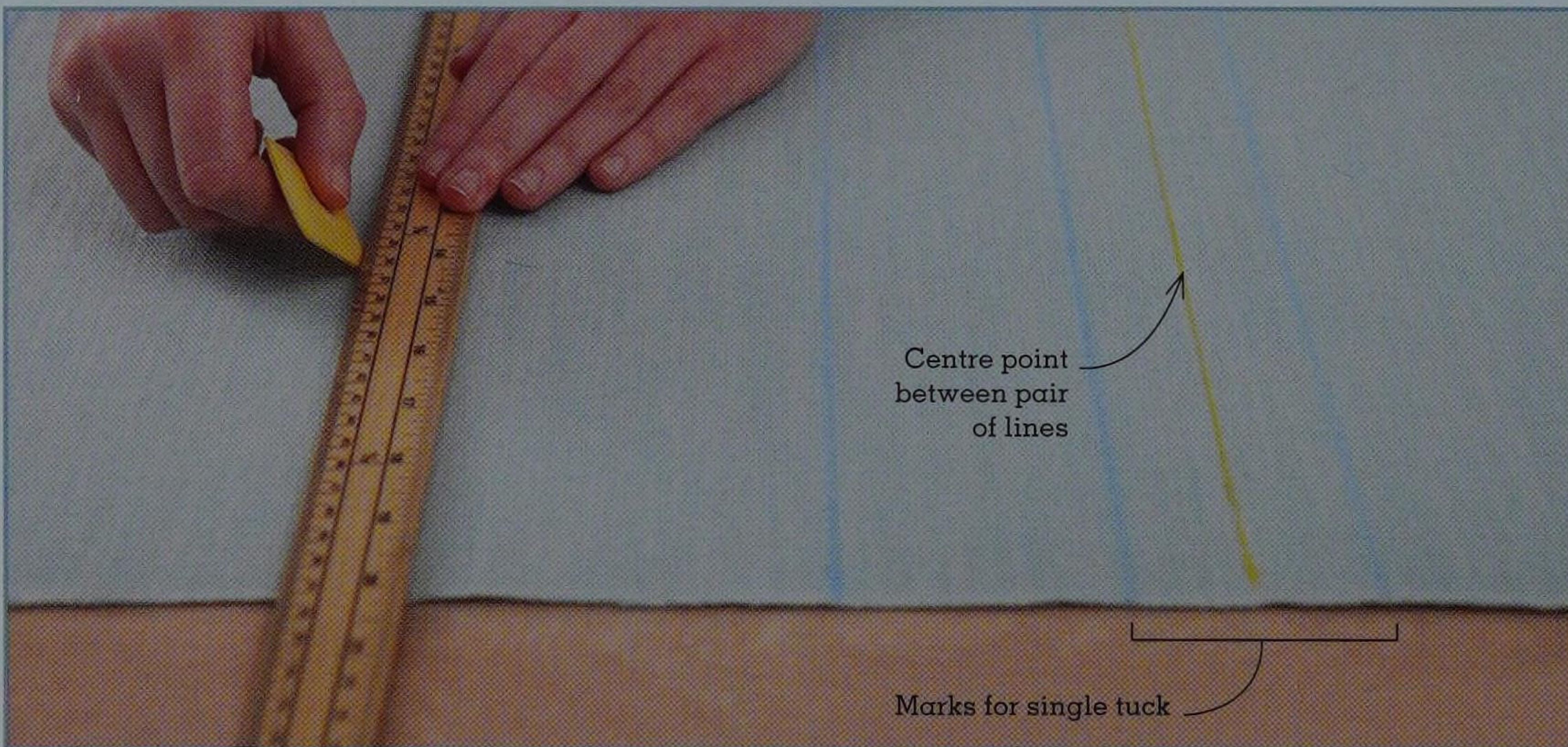
Cutting out and marking



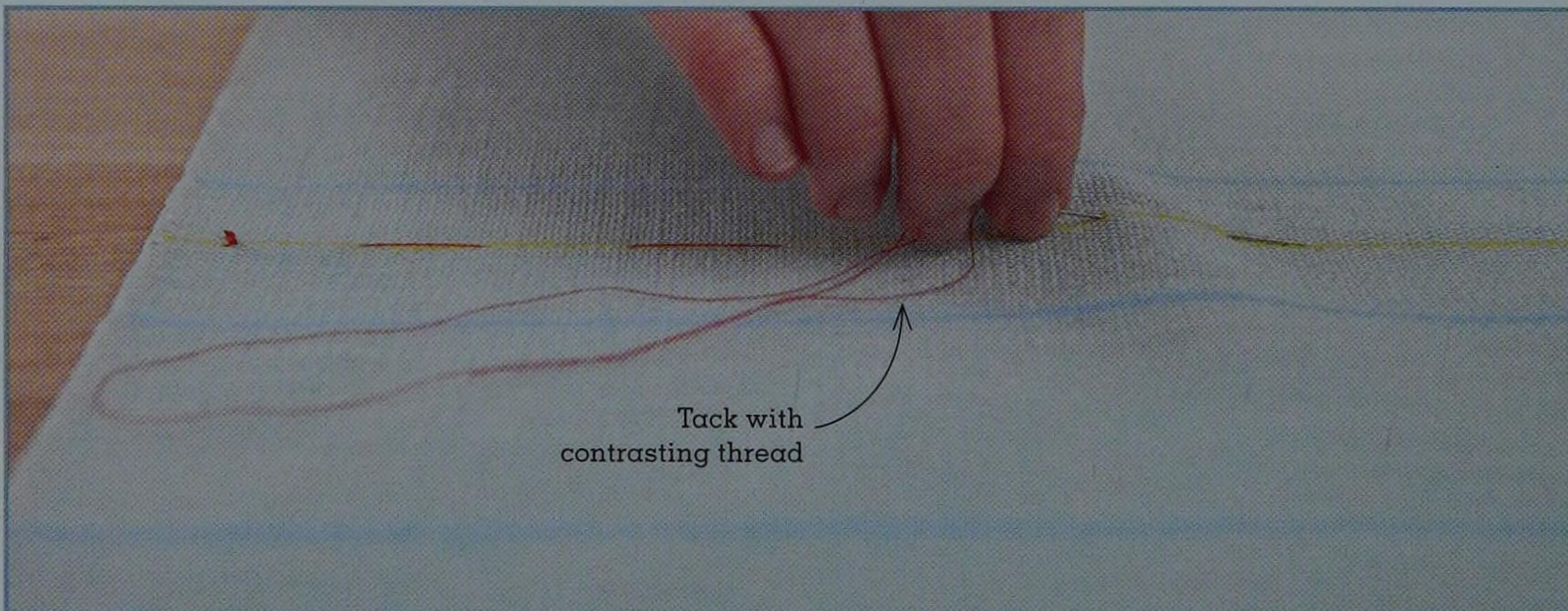
1 Cut out the cushion front and back. Neaten (see p.17) all the edges. Lay the front face down. Using tailor's chalk and a ruler, transfer all the tuck markings to the fabric along the top and bottom edges (see diagram on previous page).



2 Join the marks from top to bottom. The pair of lines that are 6cm (2 $\frac{3}{8}$ in) apart mark the single tuck. The set of lines that are 26cm (10 $\frac{3}{8}$ in) apart mark the double tuck.



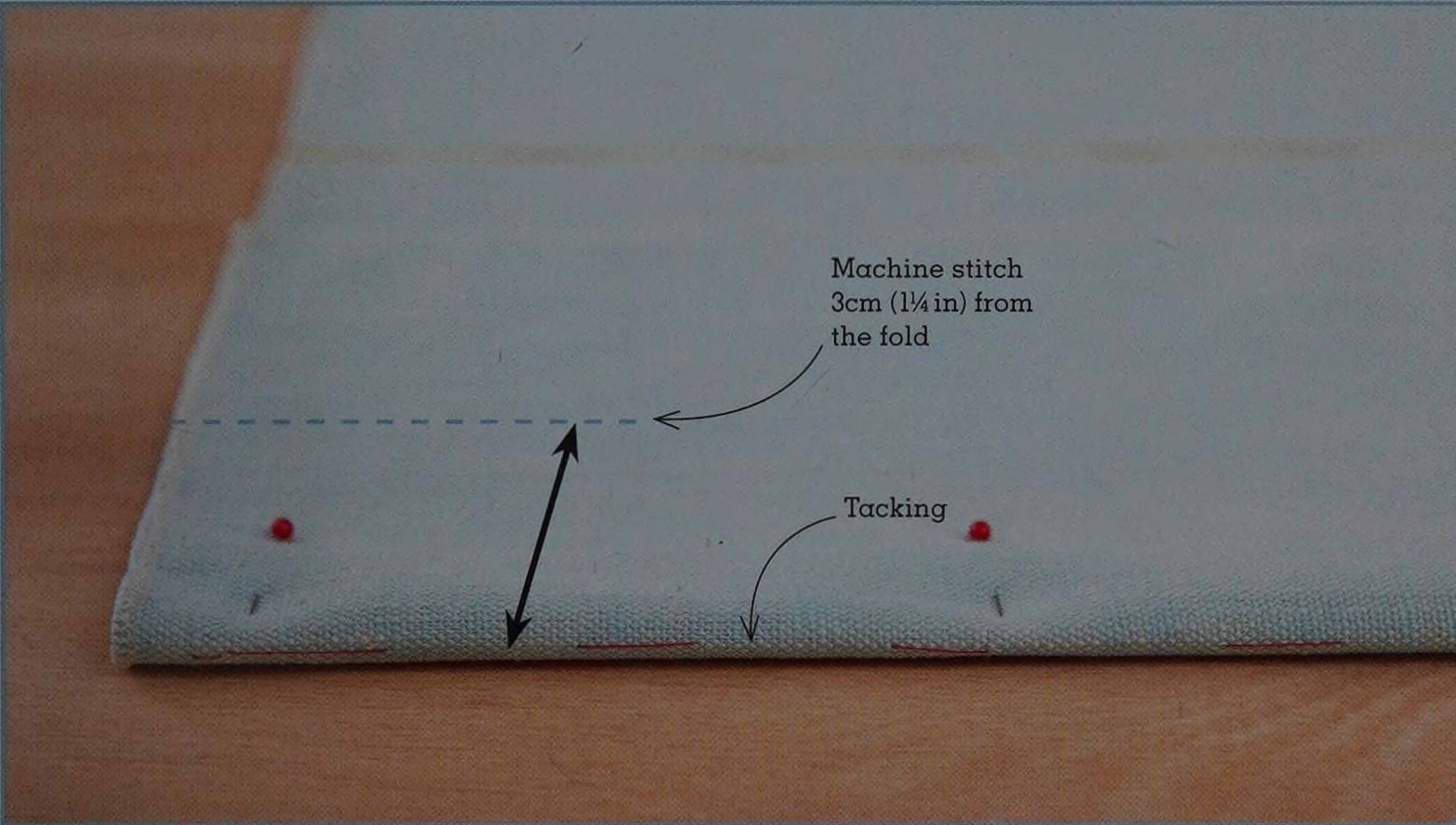
3 Using a ruler and a different coloured chalk, measure and mark a line centrally between each pair of tuck lines.



4 Tack (see p.18) along the centre line of each tuck.

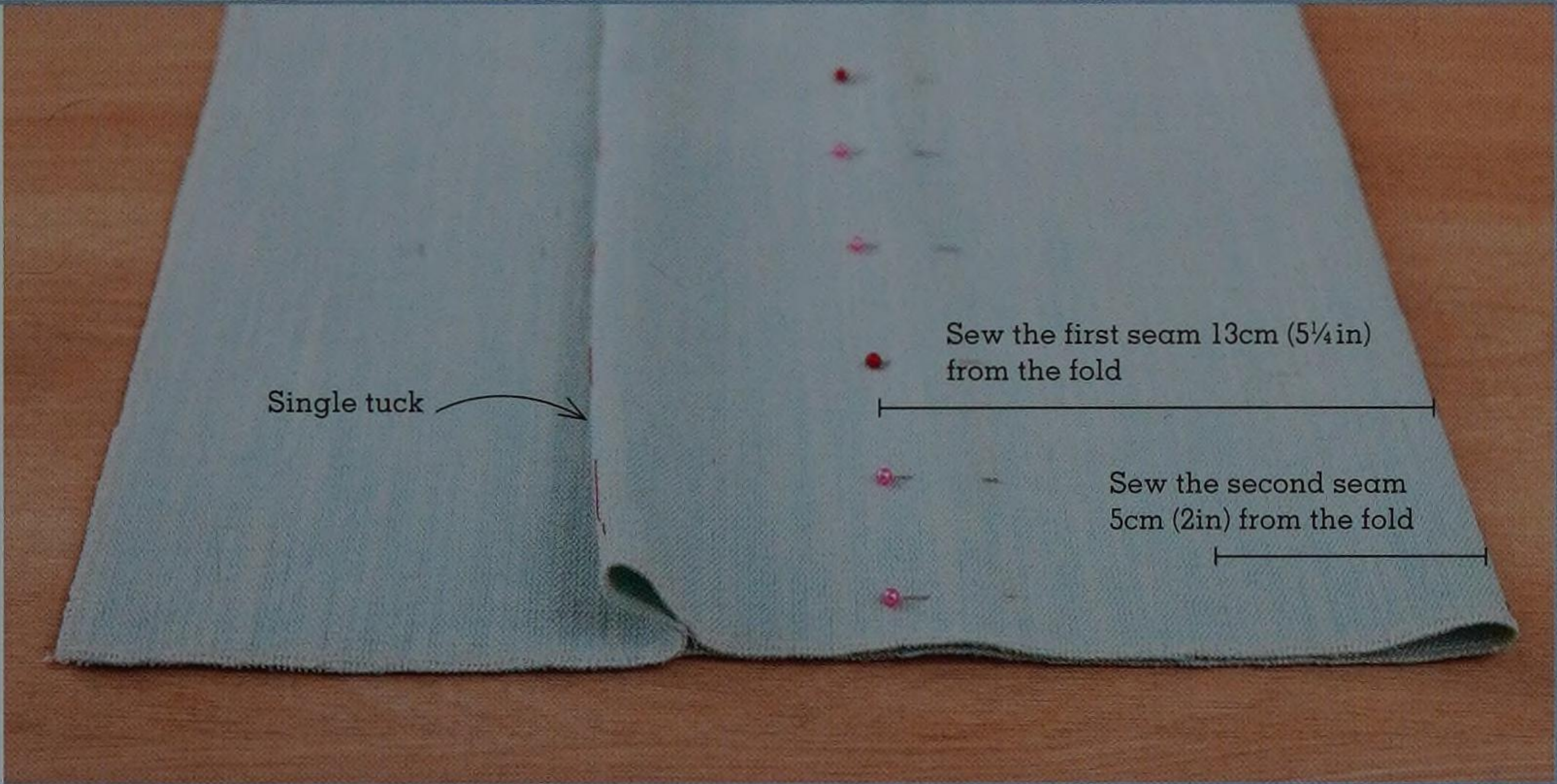


Creating the tucks

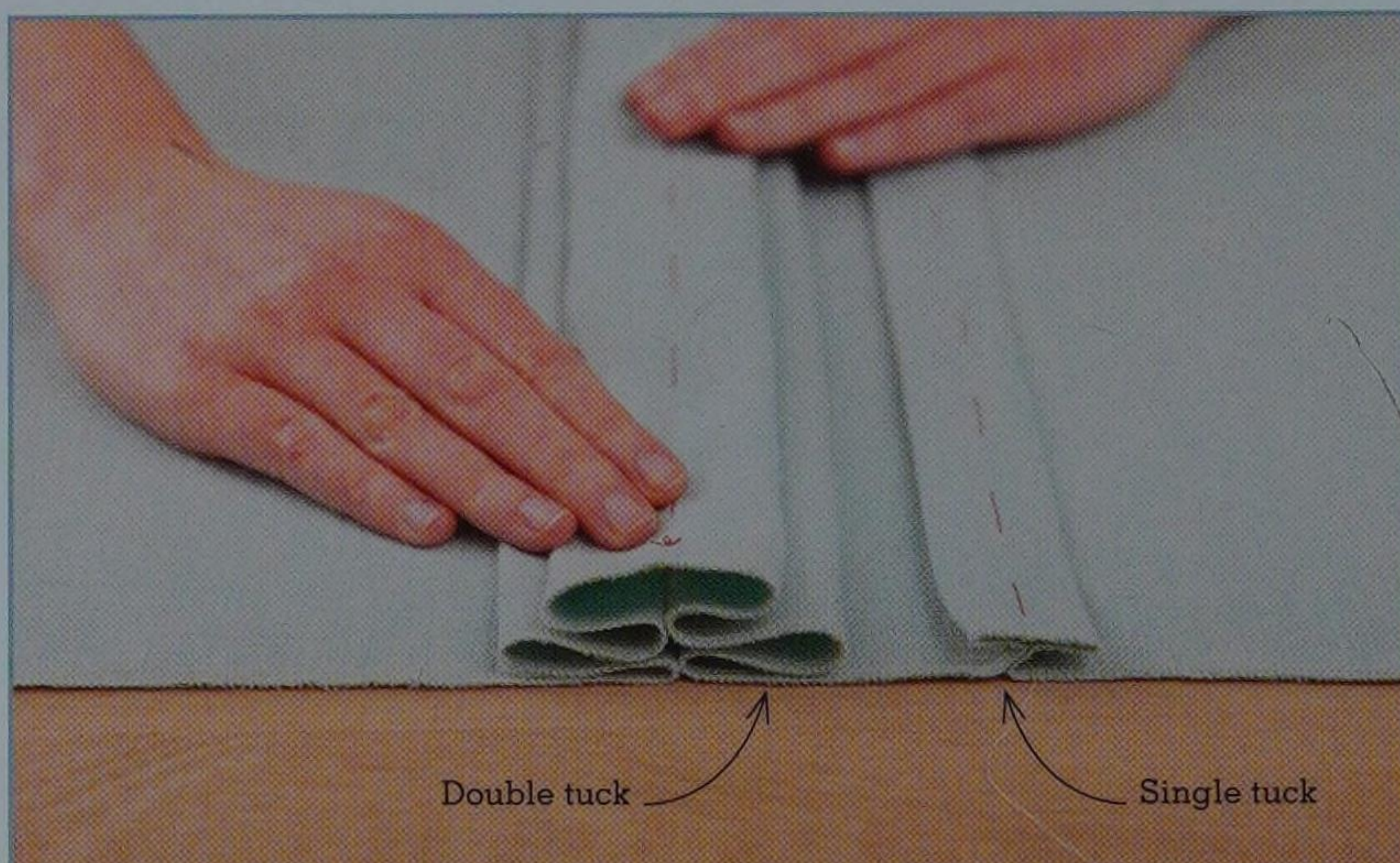


1 With wrong sides facing, fold the fabric along the line of tacking between the 6cm (2 3/8 in) lines to make a single tuck. Ensure that the top and bottom edges of the fabric are aligned. Secure with pins. Machine stitch from top to bottom, 3cm (1 1/4 in) from the fold and over the chalk line. If your needle plate does not have a 3cm (1 1/4 in) marker, measure this distance to the right of the needle and use a length of masking tape to mark a line.

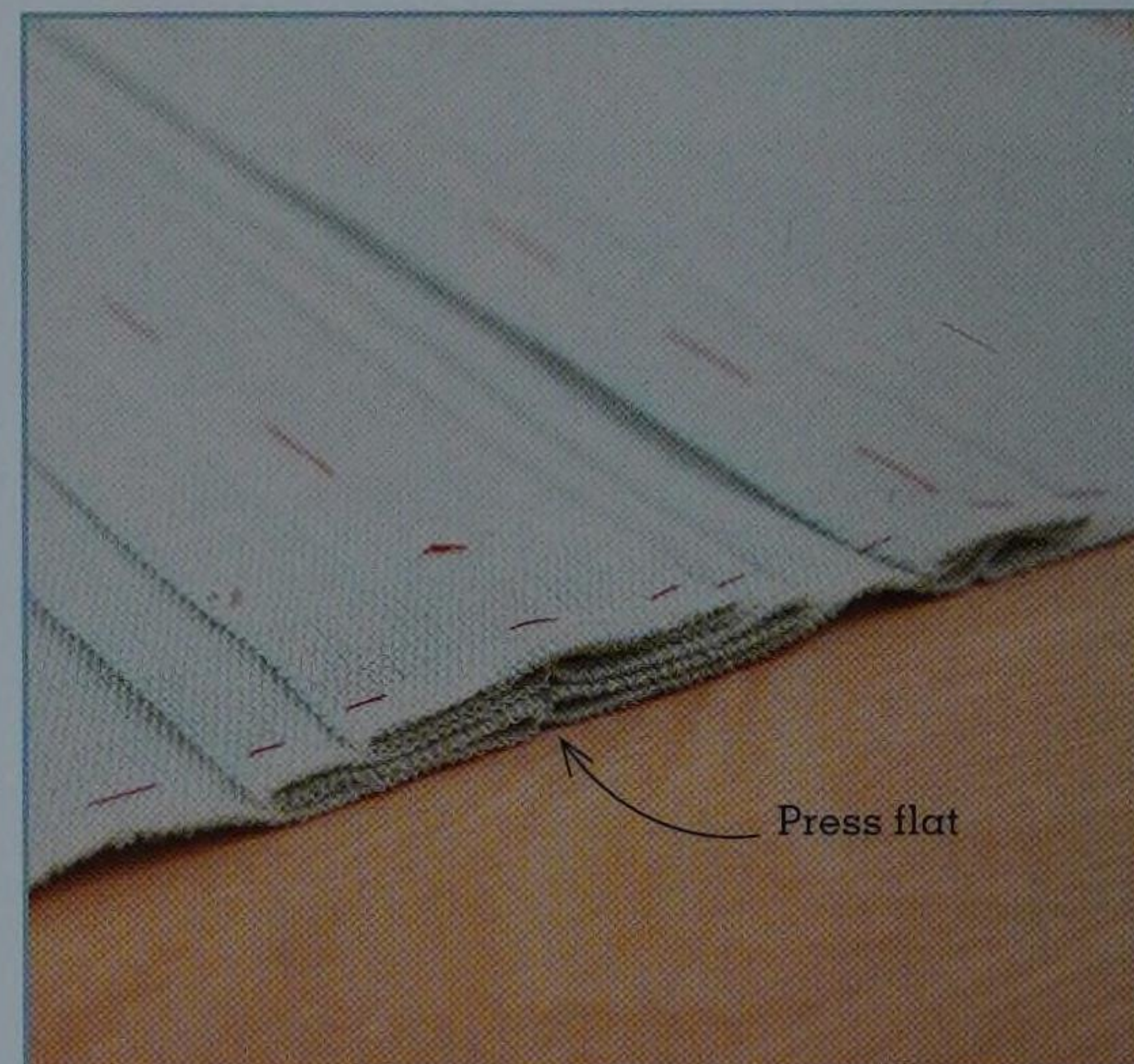
2 Open out the fabric. With wrong sides facing, fold along the line of tacking between the 26cm (10 3/8 in) lines to make the double tuck, ensuring the edges are aligned. Pin in place.



3 Machine stitch from top to bottom 13cm (5 1/4 in) from the folded edge. To help keep your stitching straight, measure 13cm (5 1/4 in) to the right of the needle and use a length of masking tape to mark a line. Stitch a second seam 5cm (2 in) from the folded edge. Again, use a length of masking tape to help keep the stitching straight.

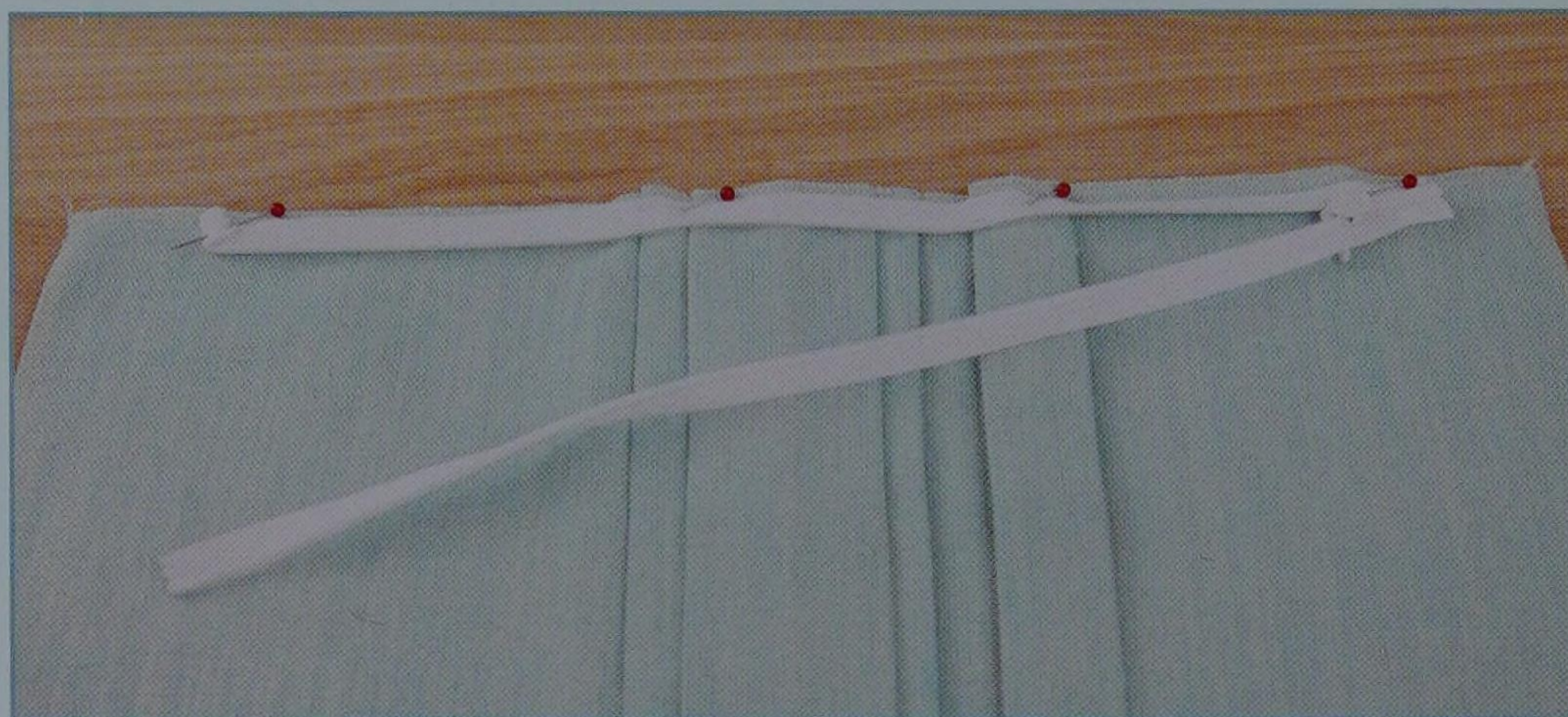


4 To complete the single tuck, centre the tacked fold line over the seam made in Step 1. Press in place. For the double tuck, centre the tacked fold line first over the 5cm (2in) seam and then over the 13cm (5¼in) seam made in Step 3. Press in place.



5 Secure the ends of the tucks with pins then tack in place. Press.

Inserting the zip



1 With the cushion front right side up and the zip face down and open, centre the zip across the folds at one edge with the teeth of the zip 1.5cm (⅝in) from the edge. Pin in place, folding back and pinning the excess tape at the open end of the zip. Sew the zip in place using a zip foot, stitching as close to the teeth of the zip as possible.

2 Lay the cushion front on top of the back, right sides together. Pin the other side of the zip along the edge of the back and stitch in place. Close the zip, leaving just a hand's width open.



Joining front and back



1 With the right sides of the cushion front and back facing, pin the corners together. Then pin around the edges. Starting at the end of the zip and with a 1.5cm ($\frac{5}{8}$ in) seam allowance, machine around the cushion to the other end of the zip, pivoting at the corners and sewing over the tucks. Stitch as close to the ends of the zip as possible.



2 Remove the tacking stitches. Clip the corners to reduce bulk, but do not cut through your stitches.



3 Turn the cover to the right side, push out the corners, then press and insert the cushion pad.





Bean bag

Sassy stripes give a modern twist to a comfortable, squashy bean bag that is equally at home in a living room or a child's bedroom. Thanks to its neat, sturdy handle, you can easily carry it to wherever you happen to need some extra seating. As a bonus, the zipped cover can easily be removed for cleaning.

YOU WILL NEED

MATERIALS

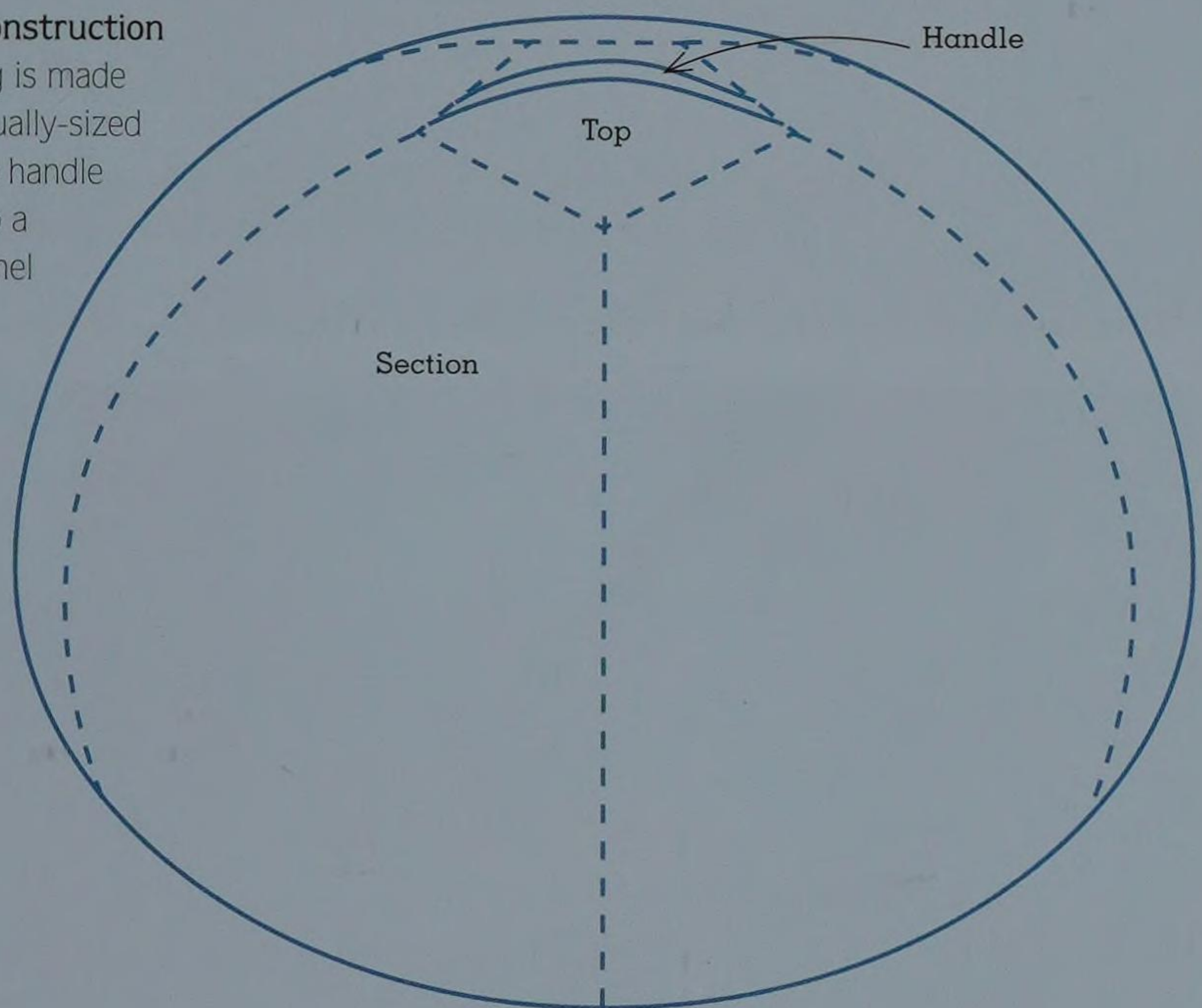
- 3m (120in) light- or medium-weight furnishing fabric
- Zip 70cm (28in)
- 3m (120in) calico for lining bag
- 2 x 450g (1lb) bags of polystyrene fire-retardant beads for filling
- Matching thread

TOOLS

- Paper or calico for pattern
- Photocopier
- Pencil
- Fabric marker
- Pins
- Scissors
- Sewing machine
- Zip foot
- Large piece of card to use as a funnel

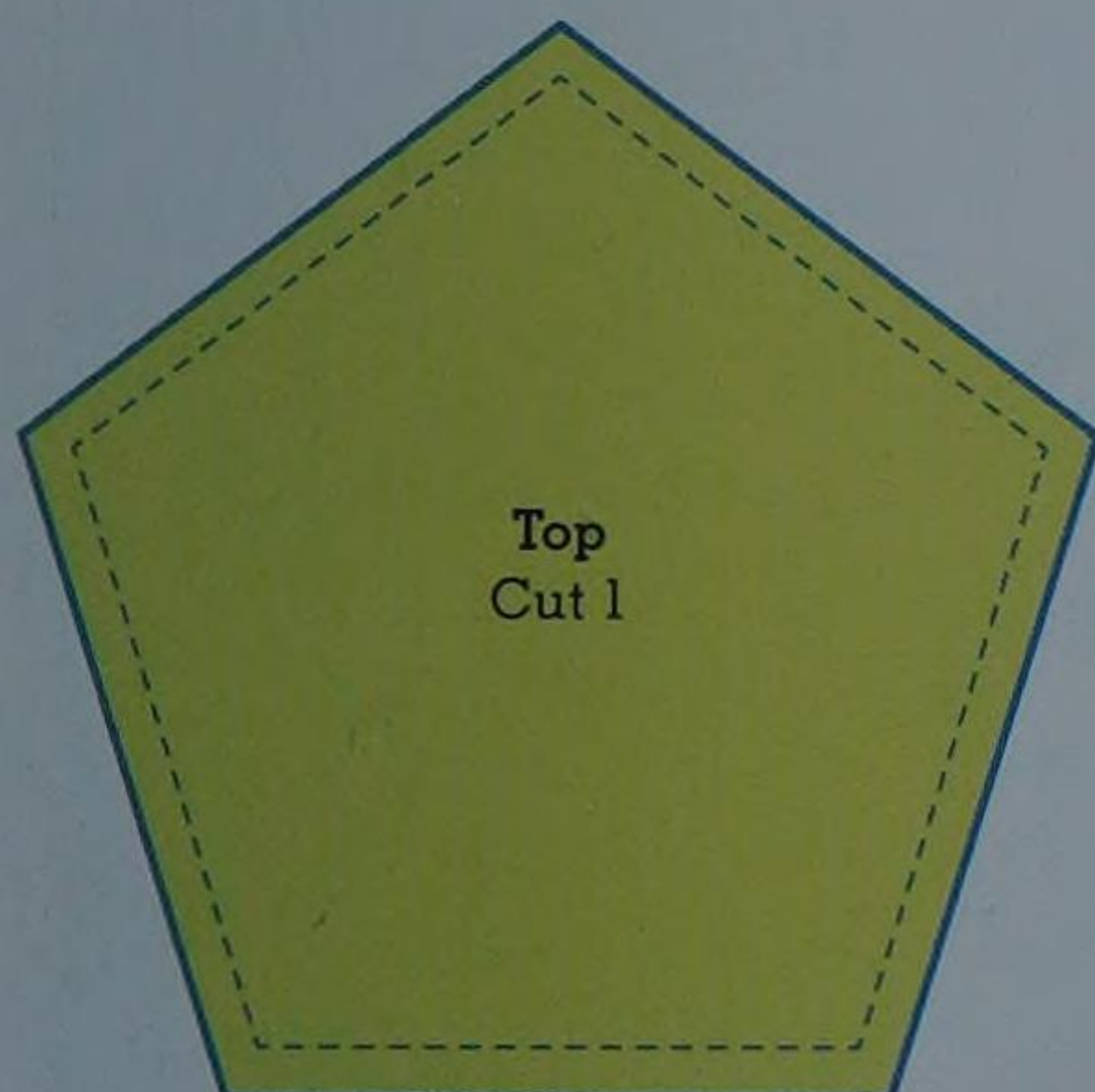
Bean bag construction

The bean bag is made up of five equally-sized sections. The handle is attached to a five-sided panel stitched to the top.



MAKING THE PATTERN PIECES

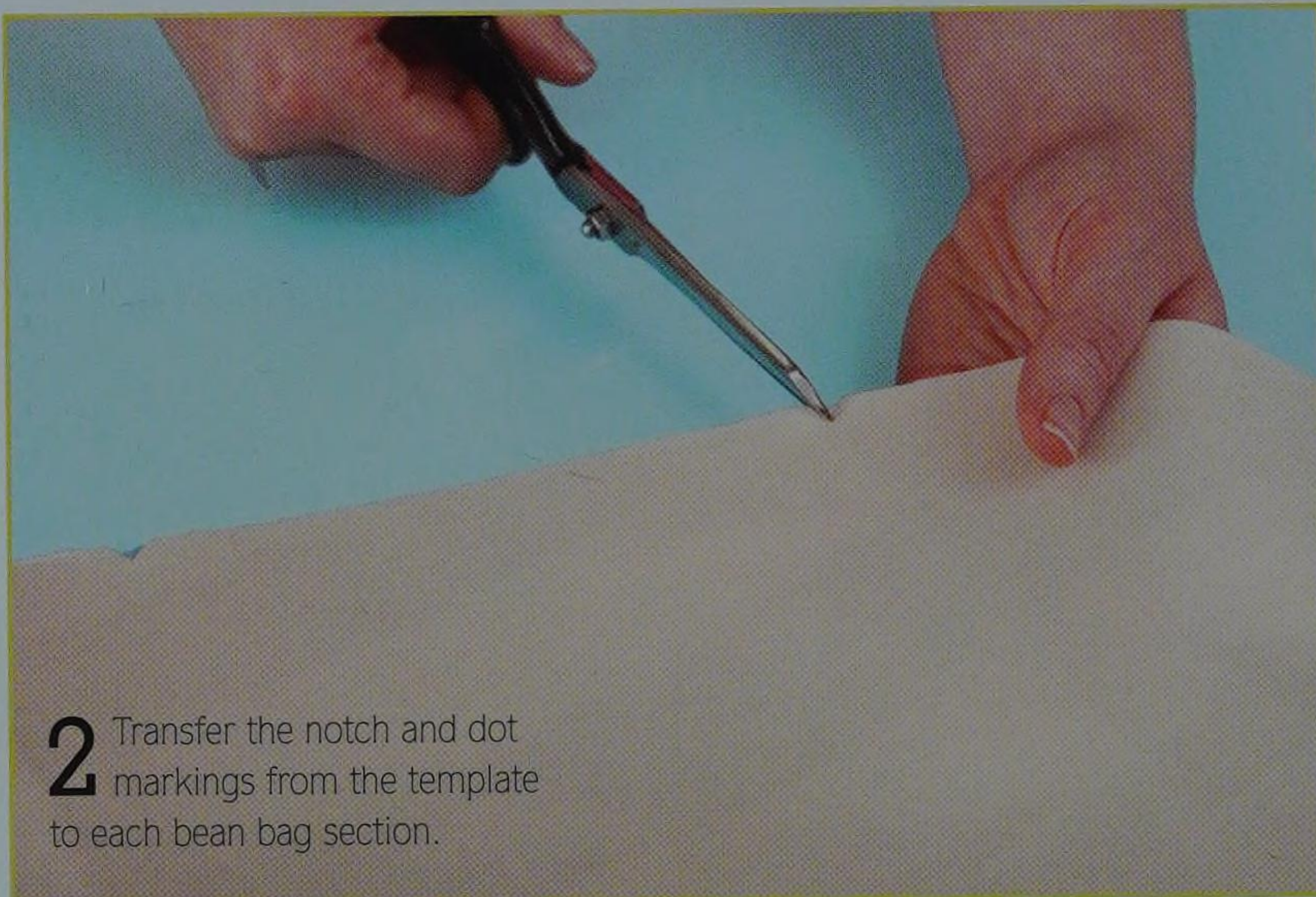
Turn to pp.208–209 for the templates for the bean bag pieces. Photocopy or trace the template for the top and cut it out. Enlarge the bean bag section on the photocopier. Cut out the enlarged pieces and tape them together. You may choose to trace around the taped piece onto calico or pattern paper to make a more versatile pattern piece. Don't forget to transfer any dots or notches to your pattern piece.



Preparing the bean bag sections



1 Lay the pattern on your main fabric to make the most of the fabric's design. Here we align the point of the pattern with the middle of a stripe. Pin then cut out. Repeat to make five bean bag sections, then repeat to make five lining pieces.

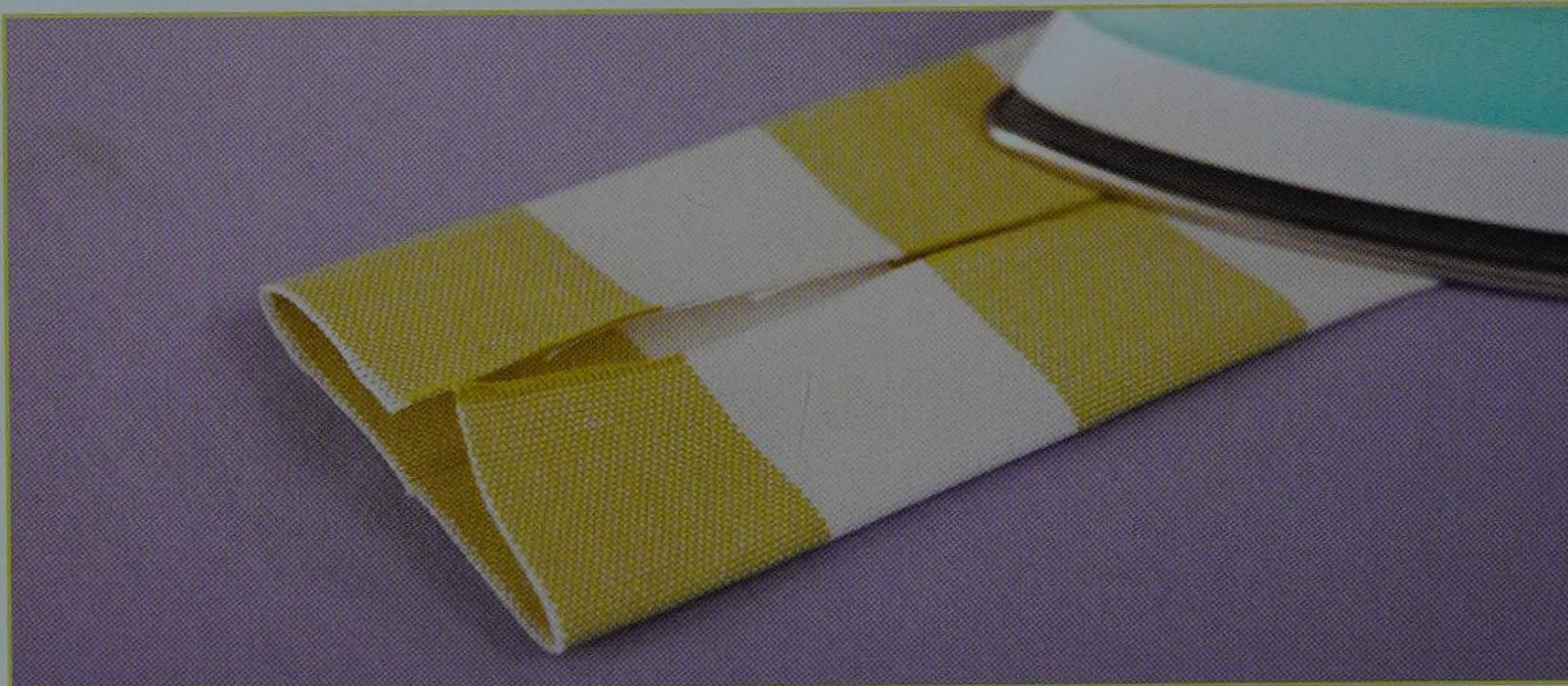


2 Transfer the notch and dot markings from the template to each bean bag section.



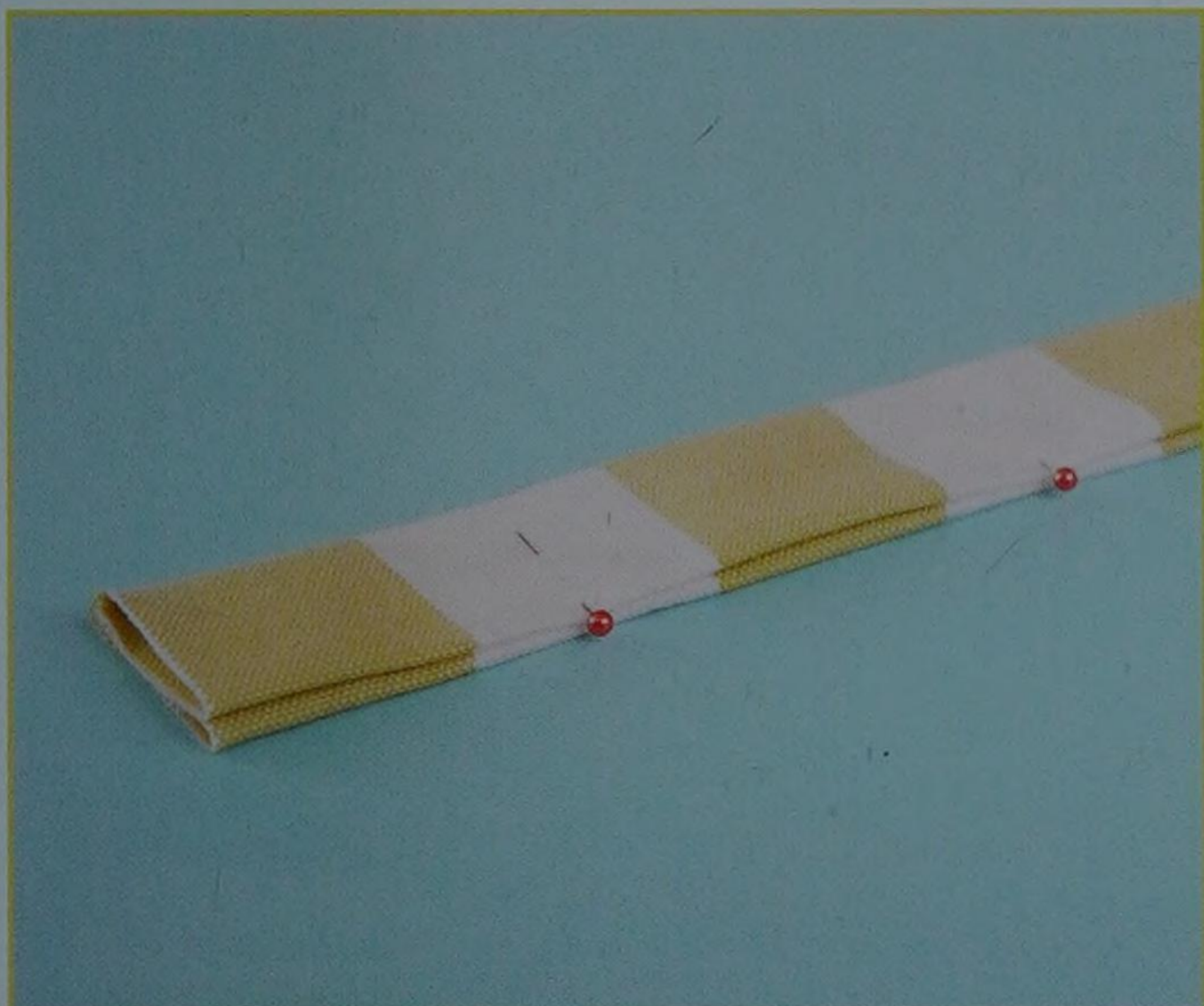
3 Stay stitch (see p.17) 1cm ($\frac{3}{8}$ in) from the edge between the first and last notches on each fabric piece to prevent the fabric from stretching along the curve. Neaten the edges (see p.17).

Making the handle

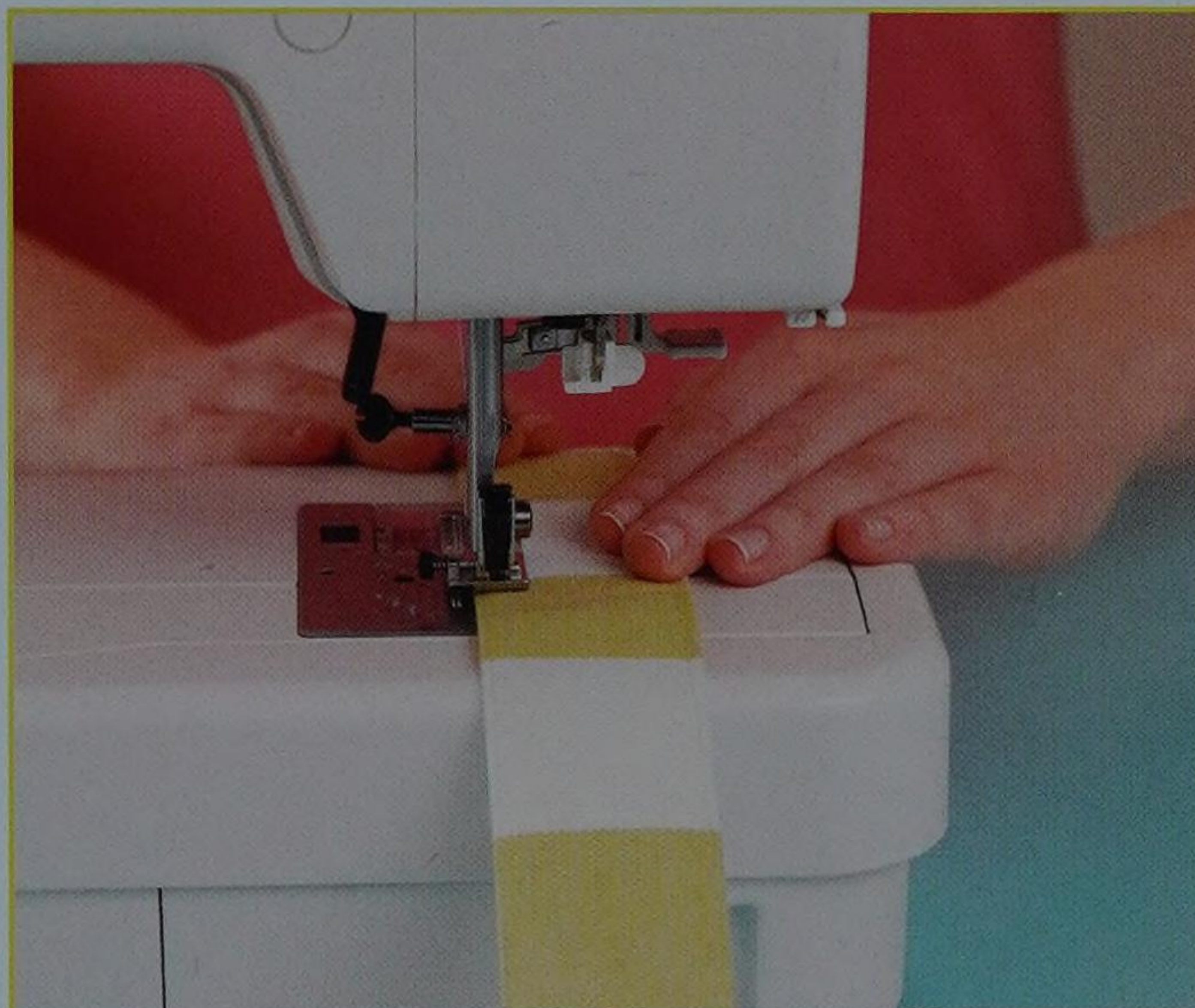


1 Cut out a rectangle 31cm ($12\frac{3}{8}$ in) long and 16cm ($6\frac{3}{8}$ in) wide for the handle. Fold in half lengthways, wrong sides facing, then press. Open it out, then fold the raw edges into the centre fold and press again.





2 Re-fold along the centre line, matching the folded edges. Secure the pins.



3 Using stitch length 3, topstitch (see p.16) along each long side of the strip, as close to the edge as possible. Press again to set the stitches.



4 Pin the pentagon-shaped template for the top to another piece of fabric and cut it out.



5 Fold then press a 1 cm ($\frac{3}{8}$ in) seam allowance to the wrong side all the way around. Tack (see p.18) in place.



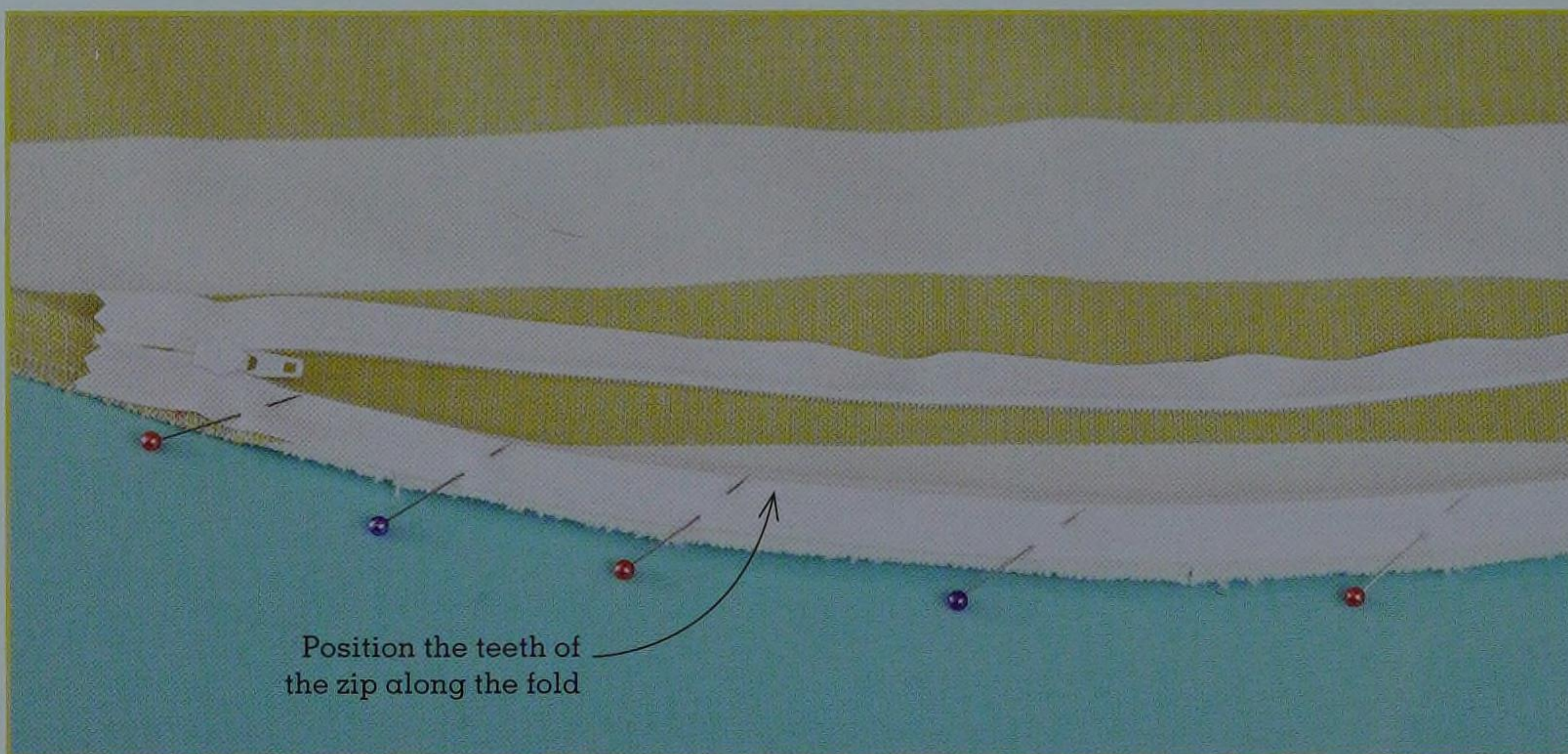
Inserting the zip



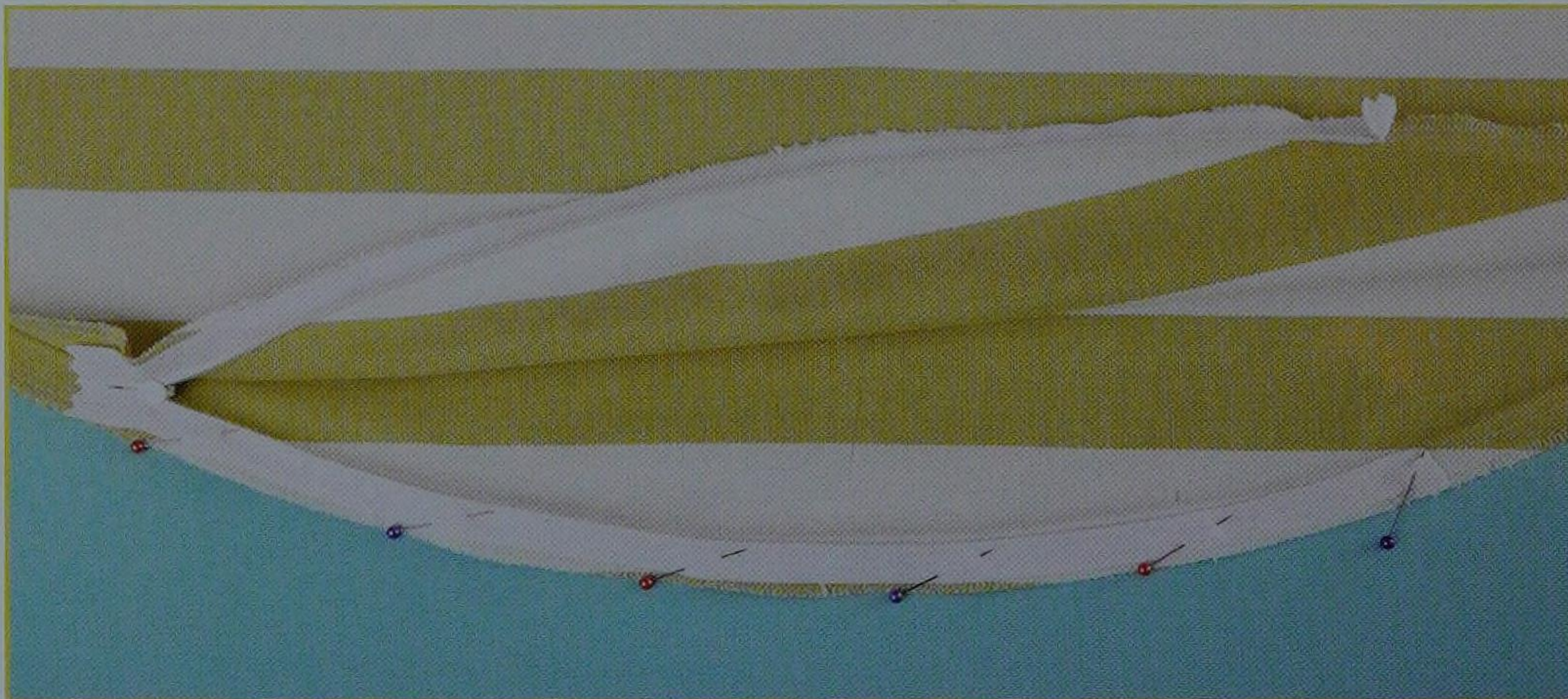
1 Lay one bean bag section right side up. Centre the zip in the middle of one curved side. Mark the fabric at the beginning and end of the zip.



2 Lay another section on top, right sides together and matching the notches. Transfer the zip markings to the right side of the second section. Fold under then press a 1.5cm ($\frac{5}{8}$ in) seam allowance between the notches.



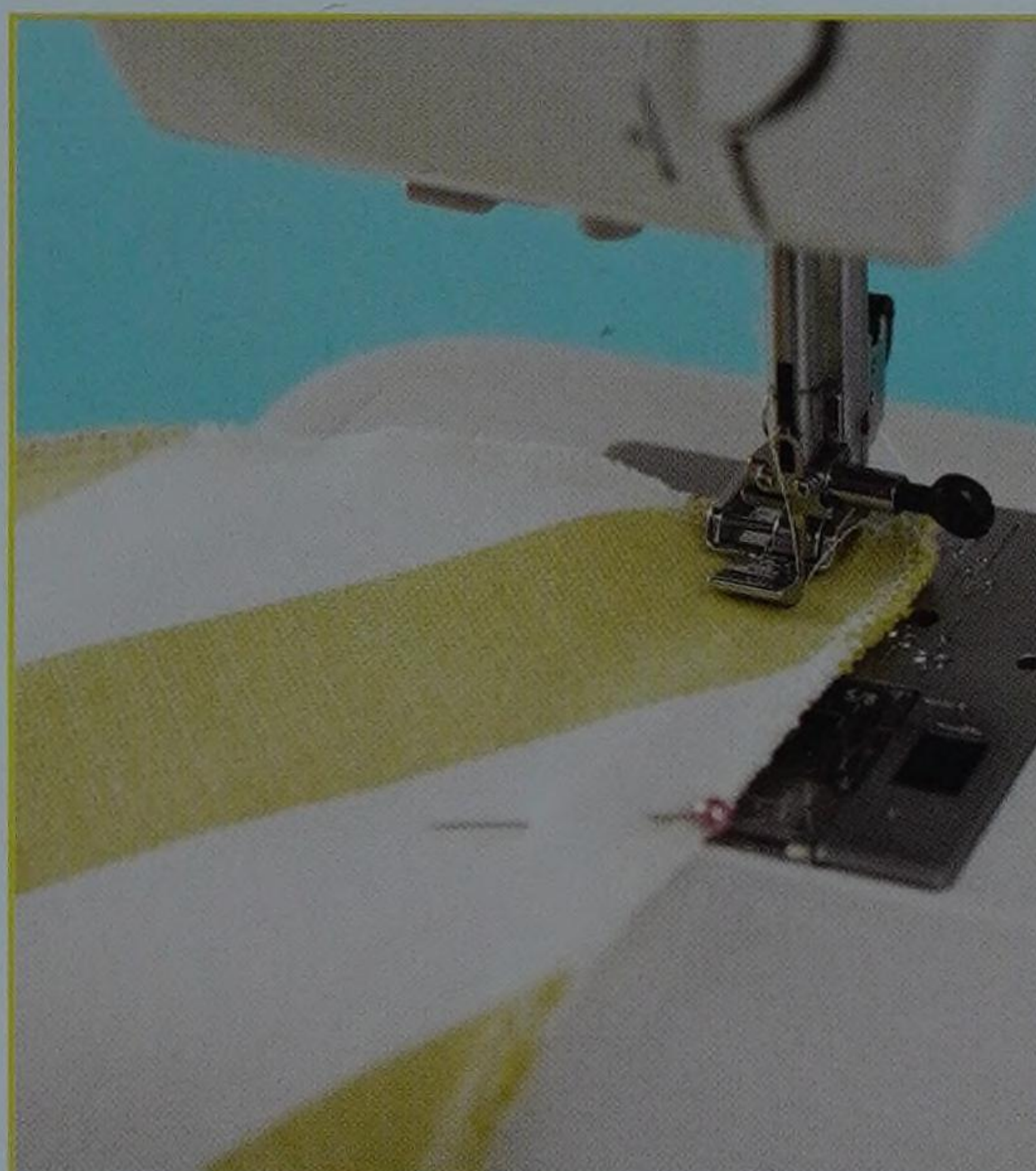
3 With the fabric right side up and the zip face down and open, place one side of the zip along the edge, between the zip markings, with the teeth aligned with the fold. Fold back and pin the excess zip tape, then pin and stitch the zip in place using a zip foot. Stitch as close to the teeth of the zip as possible.



4 Lay the zipped section on top of the other section, right sides together. Align the teeth of the unattached side of the zip with the fold in the second section. Fold back and pin the excess zip tape, then pin and stitch the zip in place as before.



5 With the zip open, lay the two sections, right sides together with notches matching. Pin together along the seam allowance, starting from the marked dot and finishing at the zip. Repeat at the other end of the zip.



6 Stitch along each pinned edge with a 1.5cm ($\frac{5}{8}$ in) seam allowance, starting at the dot at each end. When you reach the end of the zip, pull the end of the zip towards the seam allowance, then sew as close as possible to the end of the zip. Press the seam allowance open.

Joining the sections



1 With right sides together and notches matching, lay the edge of a third section along the free edge of the second section. Pin at the notches then along the whole edge.



2 Check that the sections are aligned at the top and bottom. Pin and stitch, starting and ending at the dots. Ensure that you are only stitching through two sections at a time and that any other fabric is held out of the way. Continue joining the sections in the same way, until you have joined all five.





3 Trim off the seam allowances at the point to reduce bulk, but make sure you do not cut through your stitches.



4 Fold the ends of the handle under then pin and tack the ends to the right side of the fabric pentagon, as shown. Leave some slack in the handle so there is room to hold it.



5 Turn the bean bag to the right side and lay it out so that the point where all five sections meet is lying as flat as possible. This can be tricky as you are trying to lay a spherical shape flat. Place the pentagon on top, right side up and matching its points to the five seams. Pin at each point.

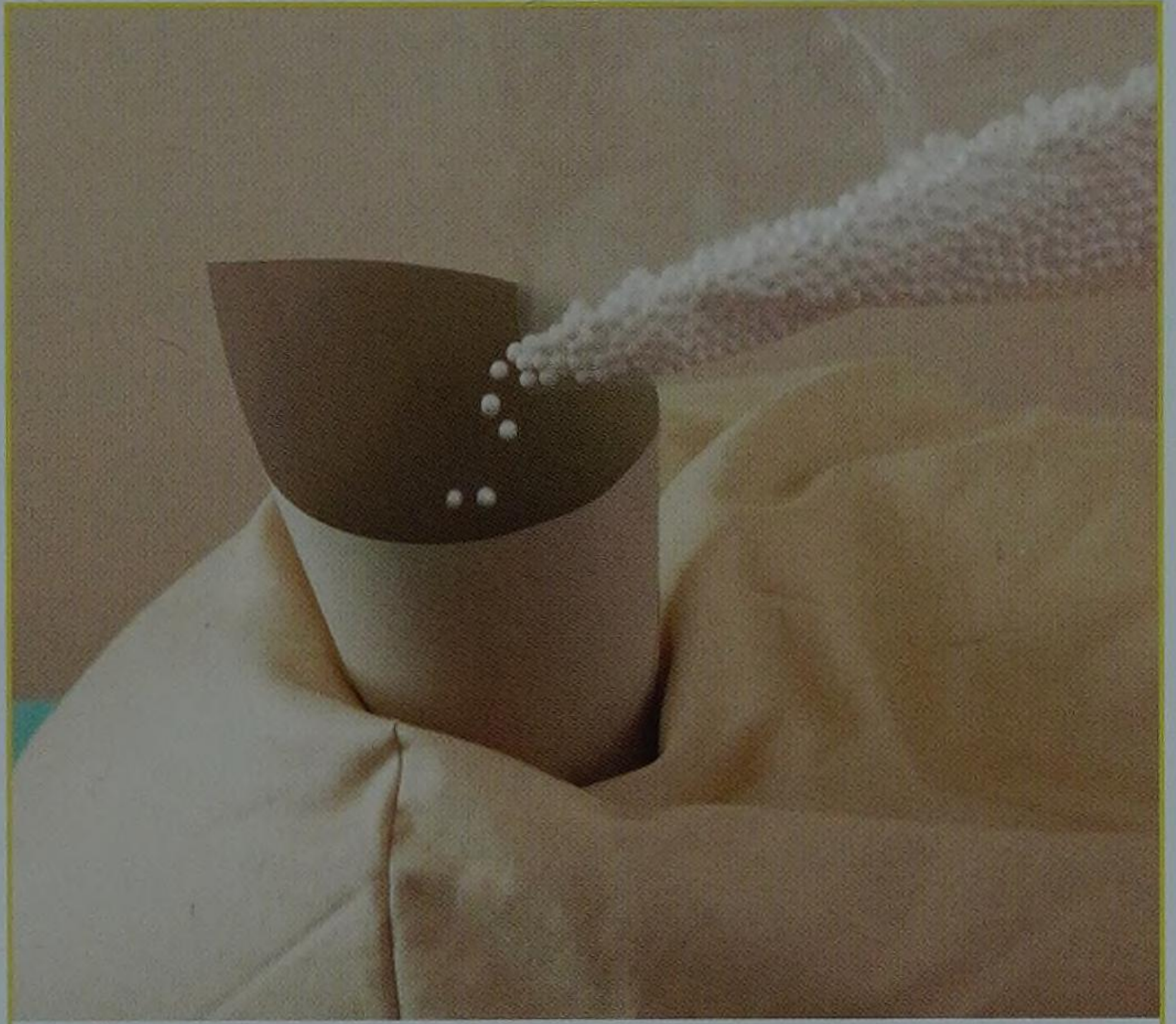


6 Pin the pentagon to the bean bag along all five sides, easing the fabric of the bean bag so it fits between the five pinned points.





7 Using a number 3 stitch, topstitch the pentagon in place, as close to the edges as possible and pivoting at the points. Ensure that the fabric does not bunch up underneath the needle, and that the seam allowances on the wrong side of the bean bag lie flat.



8 Make a lining bag using the lining pieces and joining them as in Steps 1–3. When you join the last section to the previous one, leave a gap between the 2nd and 4th notches. Make a wide funnel from a piece of stiff paper or card, insert it in the gap and use it to fill the bag with polystyrene beads.



9 Topstitch the opening closed. Place the filled lining bag inside the bean bag cover and close the zip.



Cushion trims

Whether the cushion covers you make are bright or muted, patterned or plain, a great way to give them some extra pizzazz, personality, and a professional finish, is to add a decorative trim. You can easily make a piping trim from matching or contrasting fabric, or you can buy beaded trims, pompom trims, and other novelty trims ready-made.

Flat piping

Flat piping is made in a similar way to regular piping, but is less tricky as it doesn't need to be cut on the bias. Nor does it involve sewing piping cord inside. As with regular piping, the raw edges are hidden in the seam as the piping is sewn in place. The finished piping adds a really smart, classy look to your cushion.

Beading

There's no need to worry about sewing individual beads on a ribbon with this trim, since you buy it ready-made online or from good haberdashery stores. You can sew the beaded trim into the seam of your cushion as you join the cushion pieces together: that way the beads appear to be bursting through the seam. Alternatively, as here, you can slipstitch the trim around the edge of your cushion.

Piping

Piping is created by stitching piping cord into a length of either matching or contrasting fabric that has been cut on the bias (see pp.59–61). Once you've completed that step, you join the cushion pieces together, enclosing the raw edges of the piping in the seam. This popular trim will give your cushion a neat, tailored look.

Pompoms

Pompom trim consists of pompoms attached to a ribbon – much like beading trim – and as with piping, you usually sew the ribbon part into the seam as you join your cushion pieces together. Pompoms come in all colours and sizes, and will give your cushion a fun, quirky finish. When you turn the cushion to the right side to press the seam, make sure that you don't squash the pompoms with your iron.

Ribbon

The sky's the limit when it comes to the myriad colours, widths, weaves, and finishes of the ribbons that are on the market. You can really go to town with ribbon, using it to add a truly personal touch to your cushions. Either machine stitch it to the cushion cover before you join the cushion pieces together, or hand stitch it in place afterwards.



Making piping

- Piping, whether in matching or contrasting fabric, gives a smart and tailored finish to cushions and slipcovers and is easy to make. Strips are cut on the bias and joined.
- Piping cord is then stitched in.

Cutting the bias strips



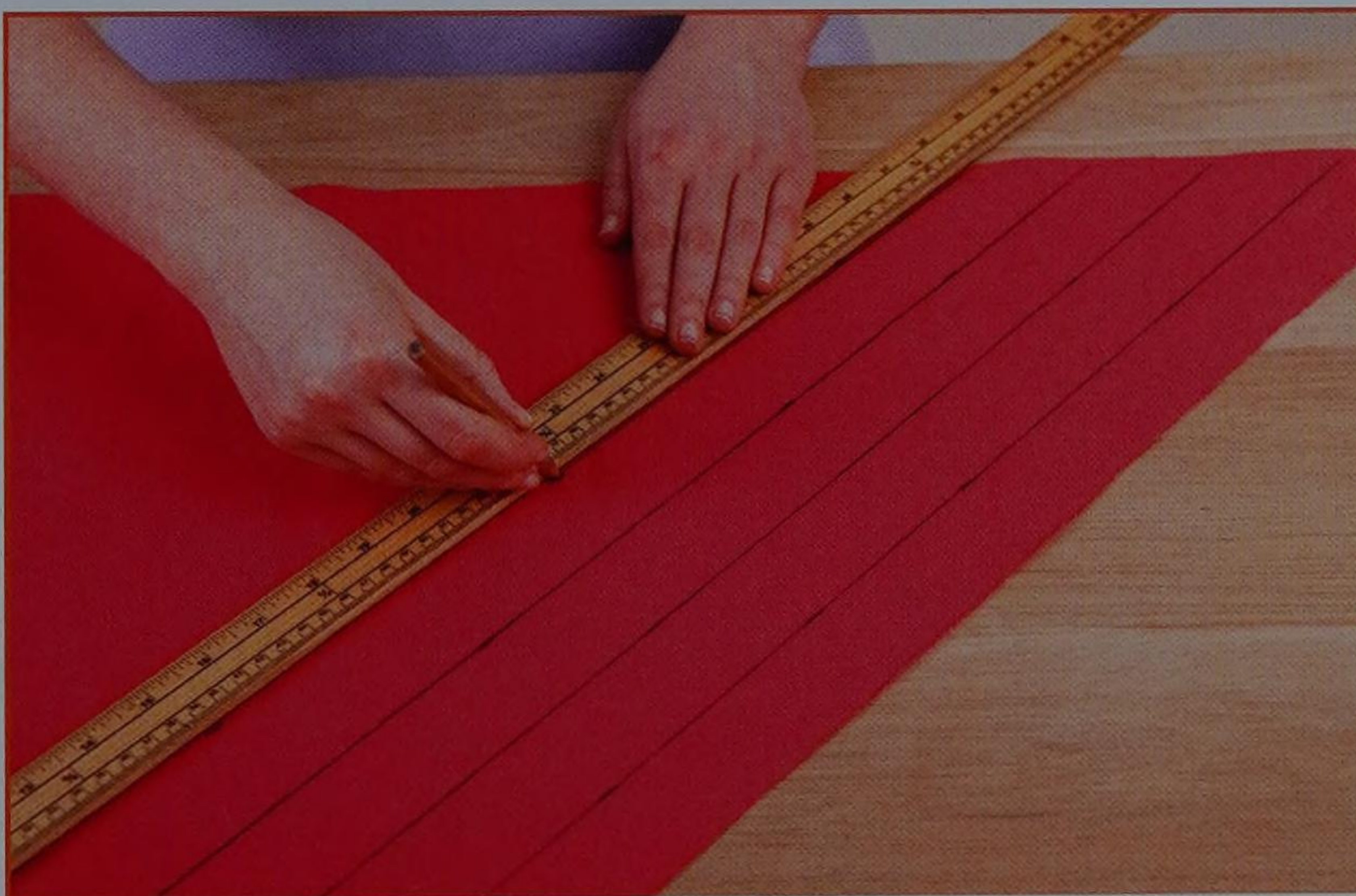
1 Place the fabric on the work surface wrong side up. Find the bias (see p.14) by folding the top corner to the bottom edge so the edges are aligned. Press the diagonal fold. This is the bias.



2 Open out the fabric and cut along the fold.



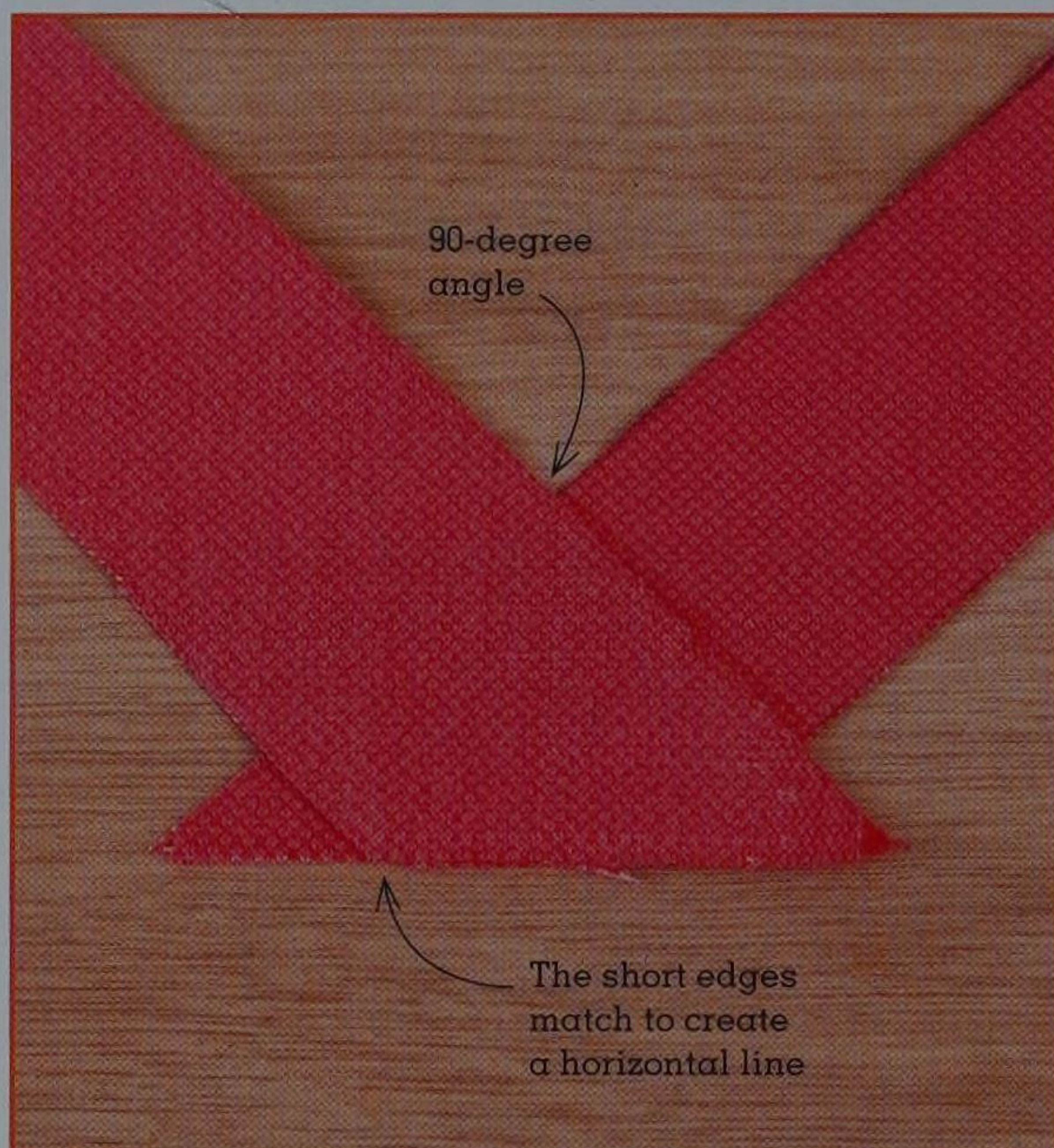
3 Measure and mark 4cm ($1\frac{5}{8}$ in) at regular intervals along the cut edge.



4 Join the marks together with a line. Mark more lines with the same spacing between them as many times as necessary until you have the number of strips required. Cut along the lines to cut the bias strips.



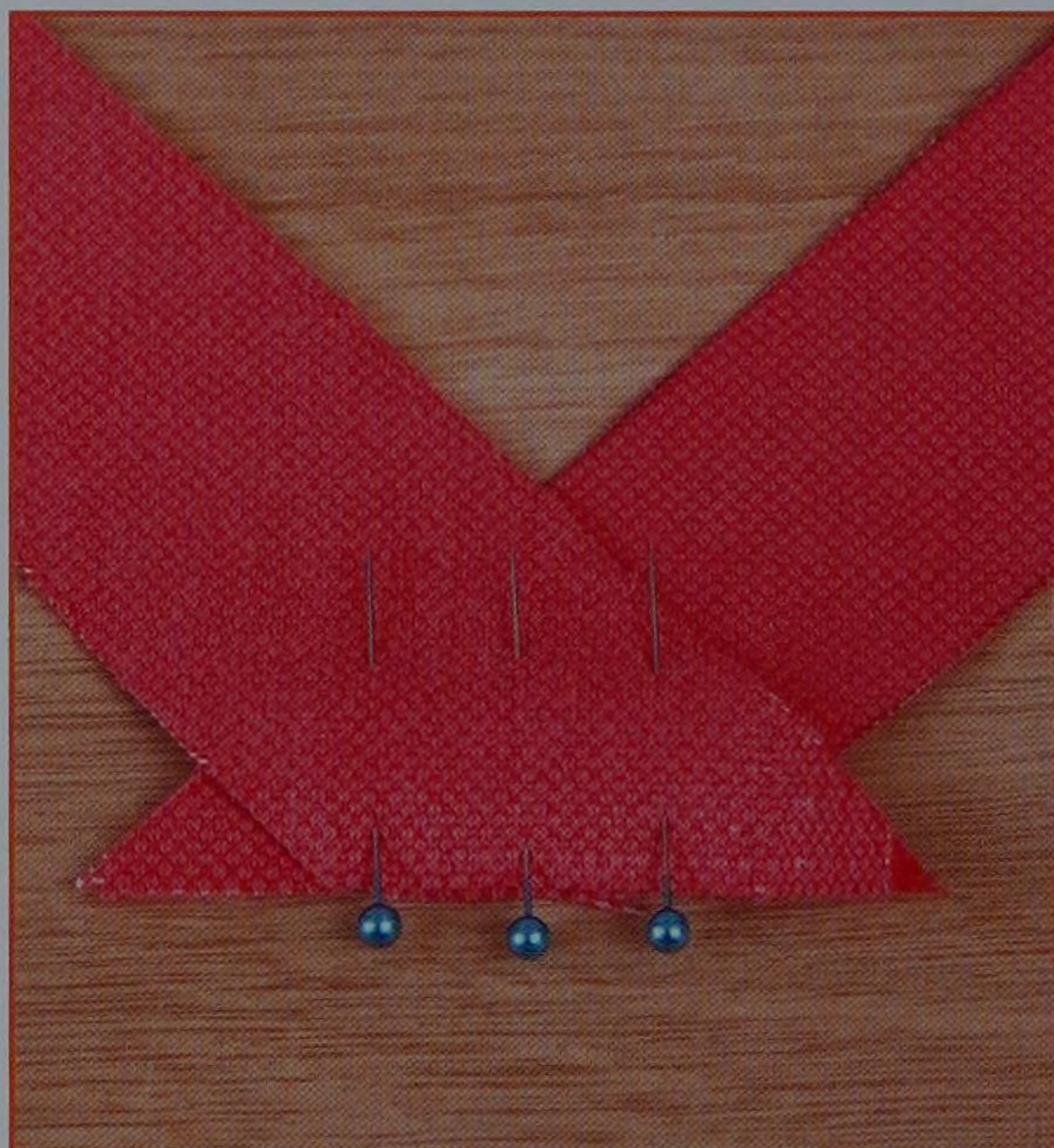
Joining the strips



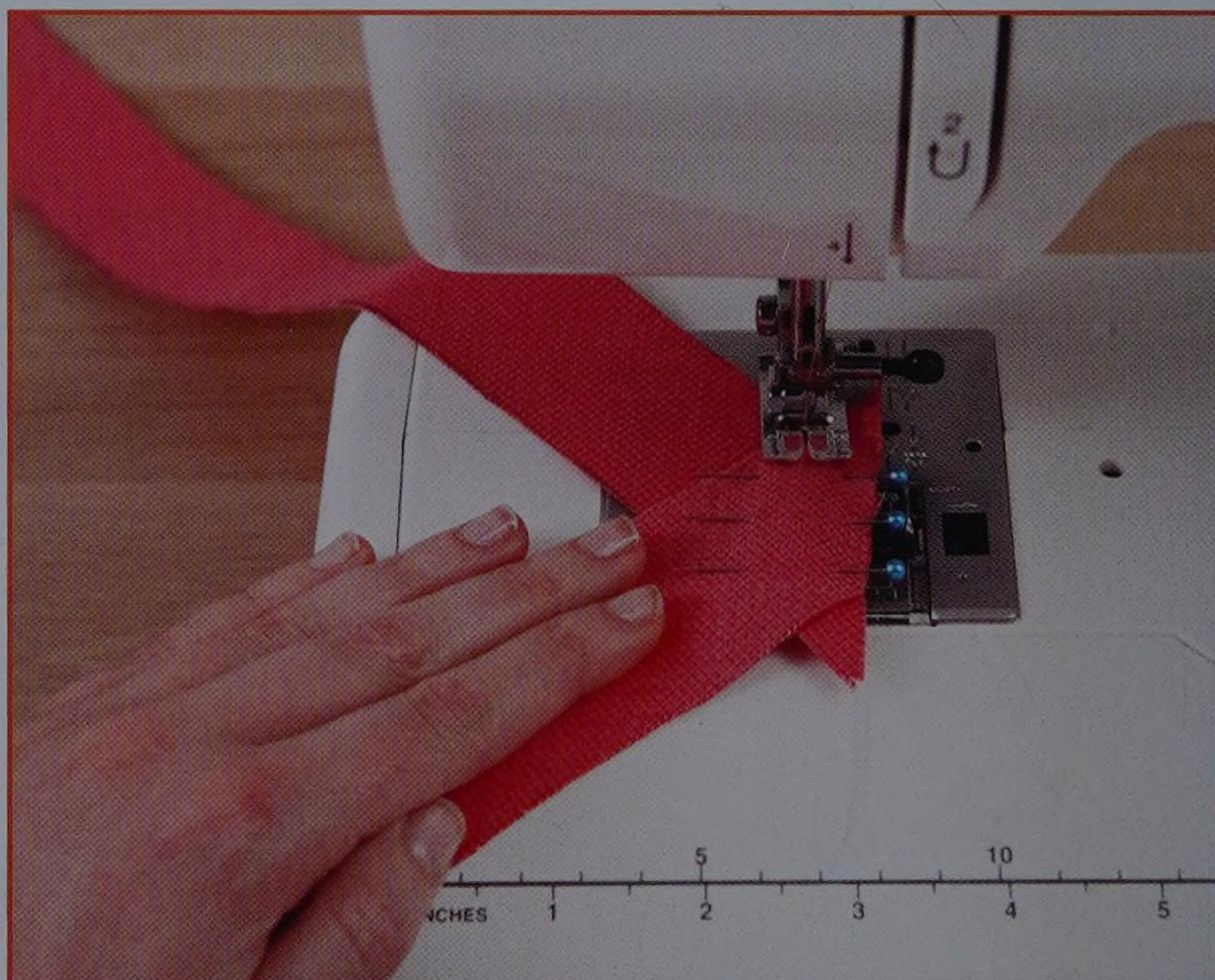
1 Lay two strips right side to right side at 90 degrees to each other, matching their short edges to make a horizontal line. Move the top strip so that its outer corner sits 2.5cm (1in) in from the outer corner of the bottom strip.



2 Place a ruler over the aligned short edges to hold the strips together at the horizontal line, then fold back the top strip over the ruler. If the line formed by the long edges of the strips looks continuous, then the strips are in the correct position. Adjust them if they are uneven.



3 Fold the top strip back and secure the short edges with vertical pins across the horizontal line.



4 Place the strips under the foot so that the horizontal line is parallel to the lines on the needle plate grid (see p.8). Machine stitch across the pins with a 1.5cm ($\frac{5}{8}$ in) seam allowance. Repeat, joining more strips until you have the length required.

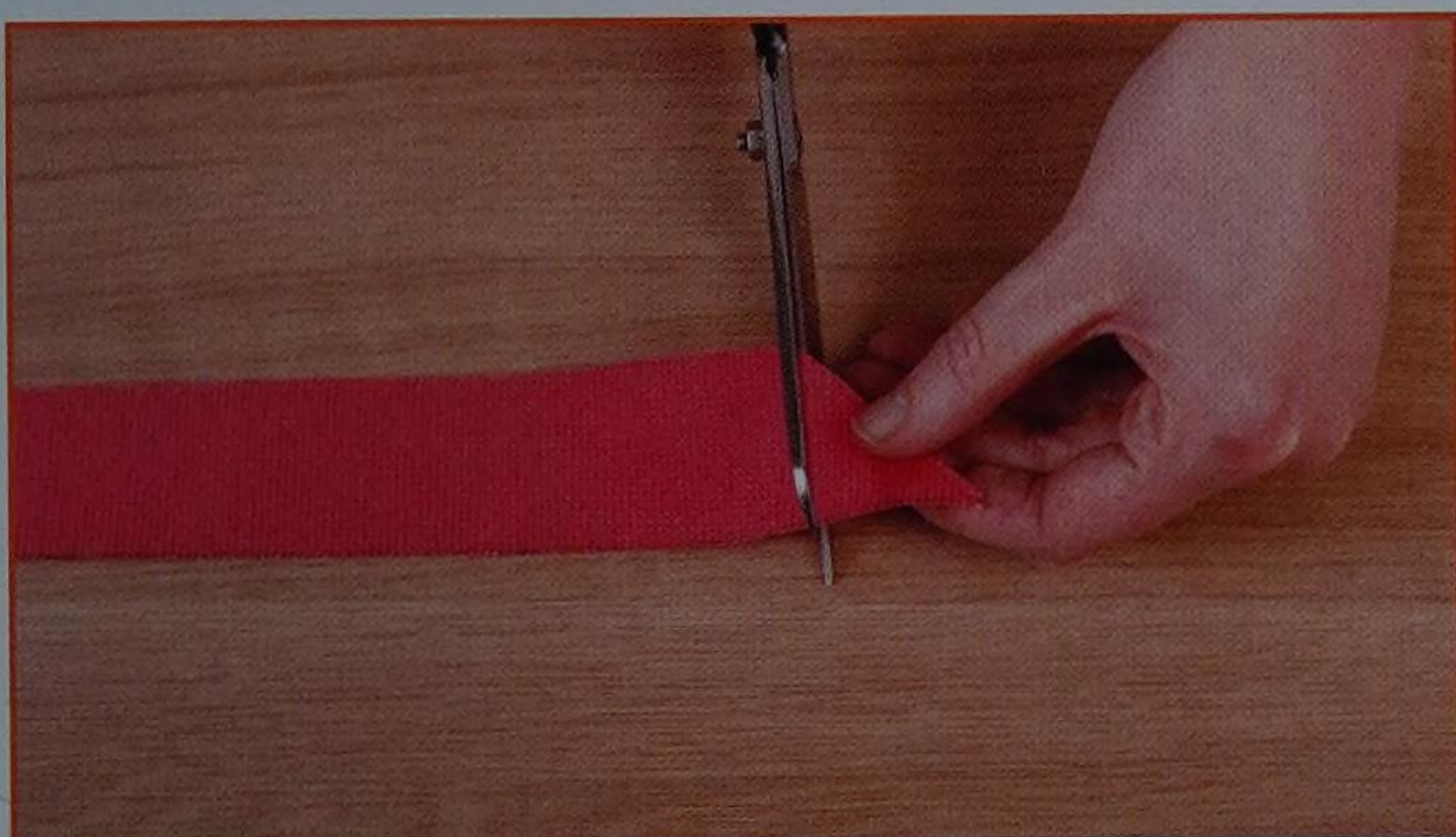


5 Press the seams open and trim off the corners at each seam.



Sewing the piping

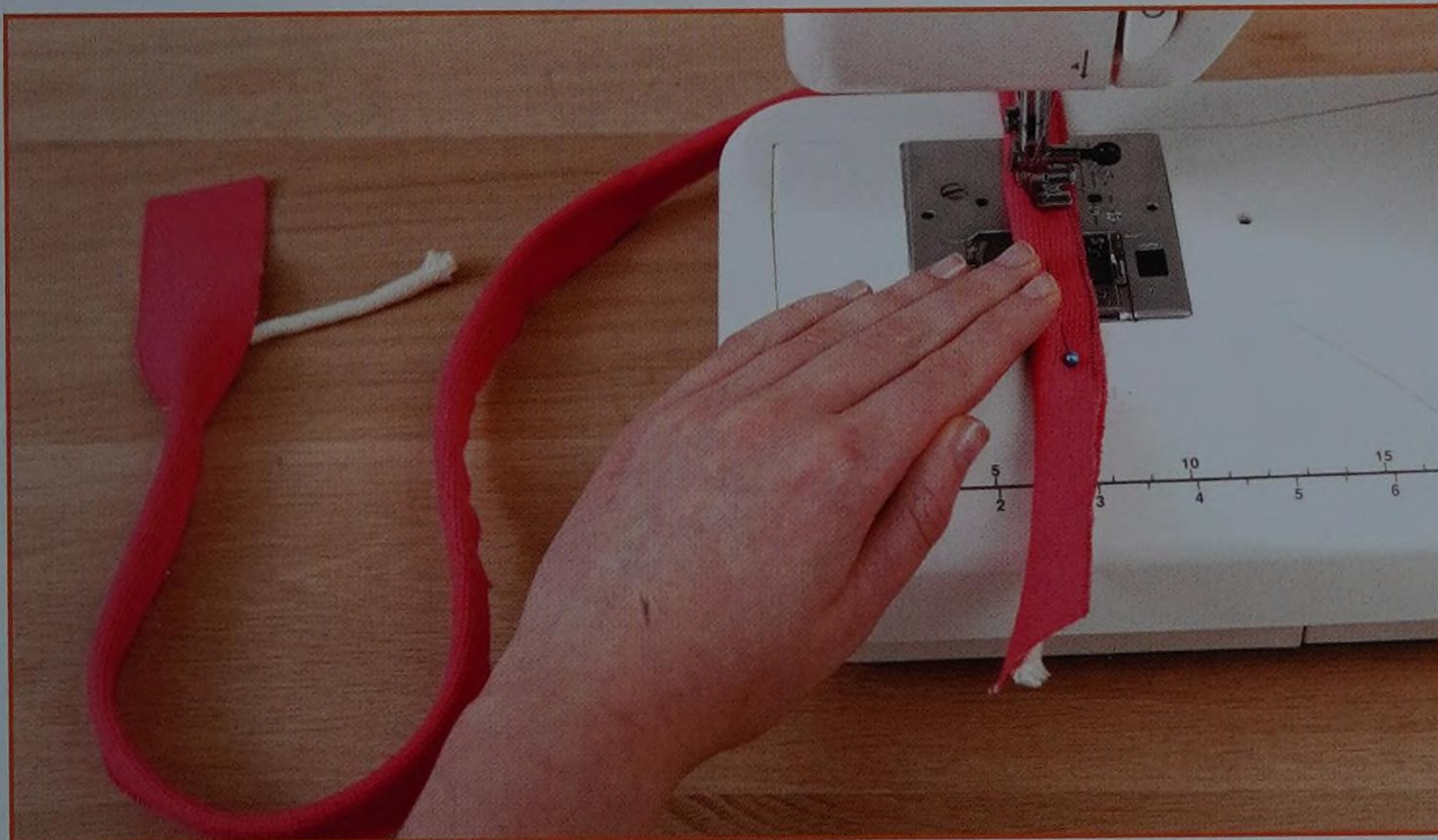
1 Square off one end of the completed bias strip. Measure and cut the strip to the required length and square off the other end. Take care not to stretch the strip when measuring.



2 Cut piping cord to the length of the strip. With the bias strip face down, lay the piping cord along the middle of the strip. Fold the strip over the cord, keeping the cord centred and matching the raw edges of the fabric. Secure with pins, leaving the first 8cm (3¼in) of the strip unpinned.



3 Using a piping or zip foot, place the strip under the foot and lower the needle at the start of the pins. Ensuring that the piping cord is under the notch in the foot, machine stitch in place, making sure that the raw edges of the strip stay aligned. Do not backstitch at the start or finish. Leave approx 8cm (3¼in) unstitched at the end.





Round cushion

Contrast piping and a button lend a touch of glamour to a round cushion that would grace any sofa, chair, or bed. The design of this fixed cover works equally well in a patterned fabric; simply pick out one of the colours for the piping.

YOU WILL NEED

MATERIALS

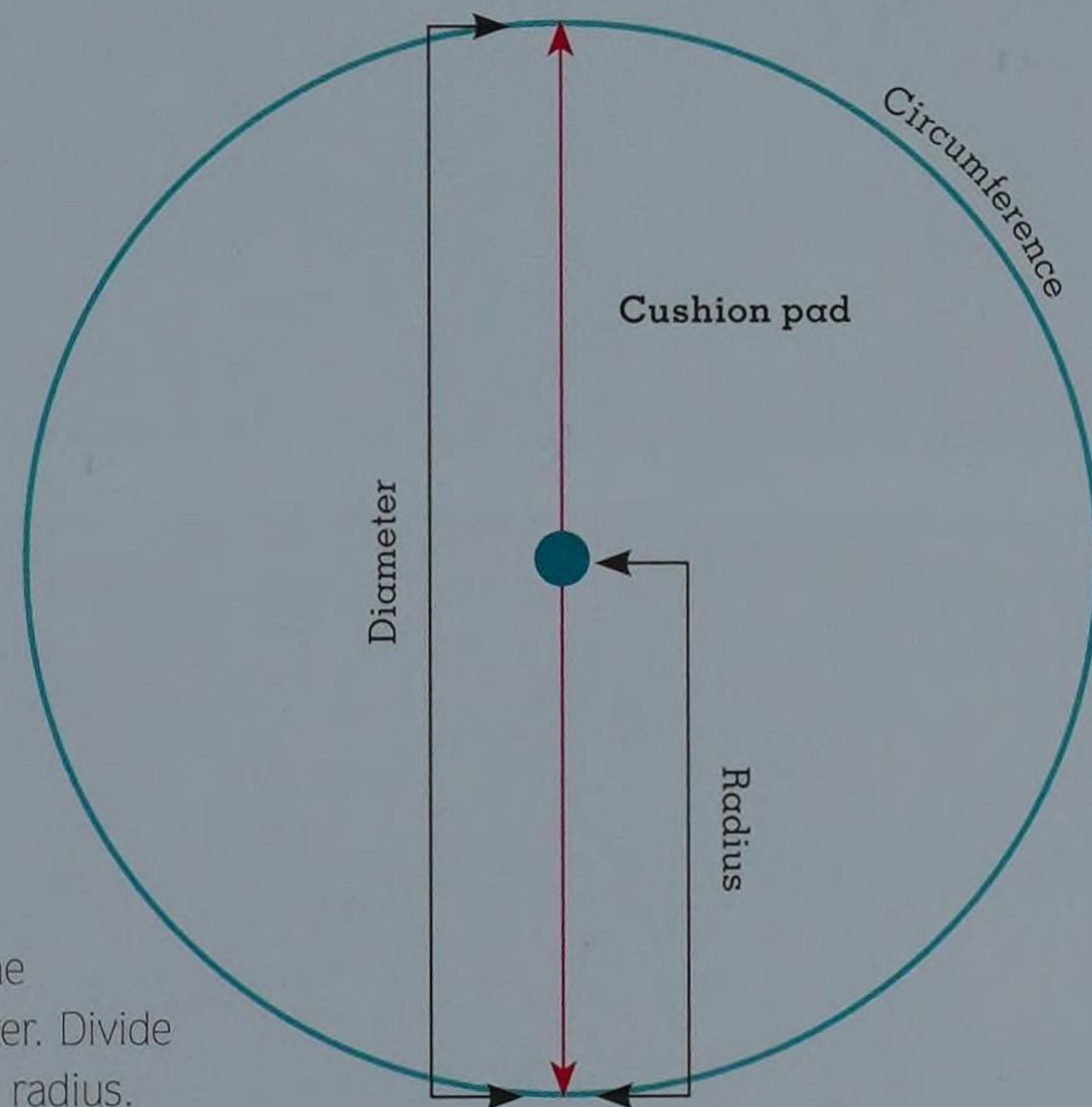
- Calico
- Medium-weight fabric in main colour
- Matching thread
- Piping cord
- Light or medium-weight fabric in contrast colour for piping and buttons
- Contrast thread
- Round cushion pad
- Two metal self-cover buttons
- Nylon twine

TOOLS

- Ruler
- Pencil
- Masking tape
- Compass or string
- Scissors
- Pins
- Hand sewing needle
- Sewing machine
- Zip foot
- Pliers (optional)
- Upholstery buttoning needle

Measuring

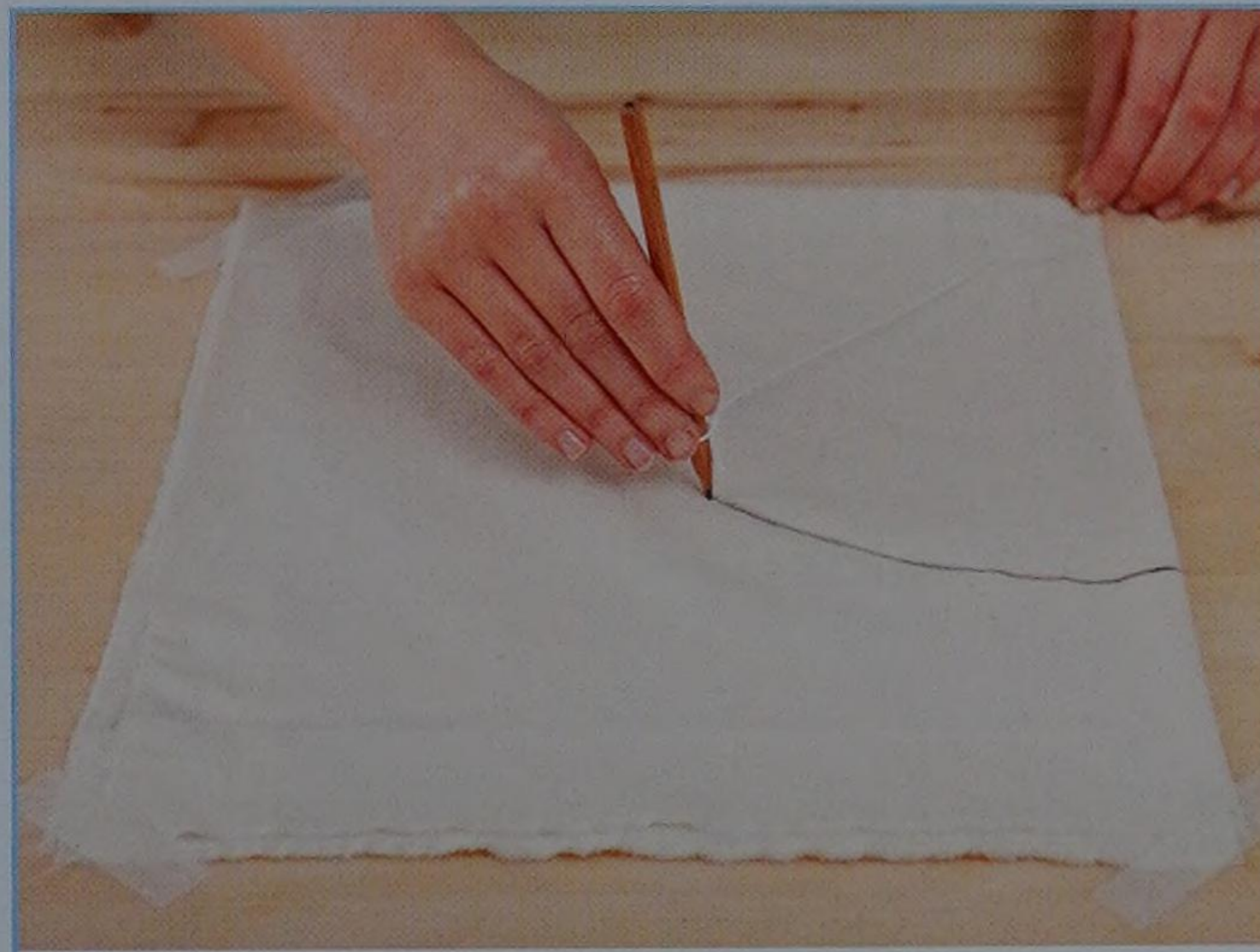
Measure the distance across the cushion pad to find the diameter. Divide this amount by two to find the radius.



Making the pattern and cutting out

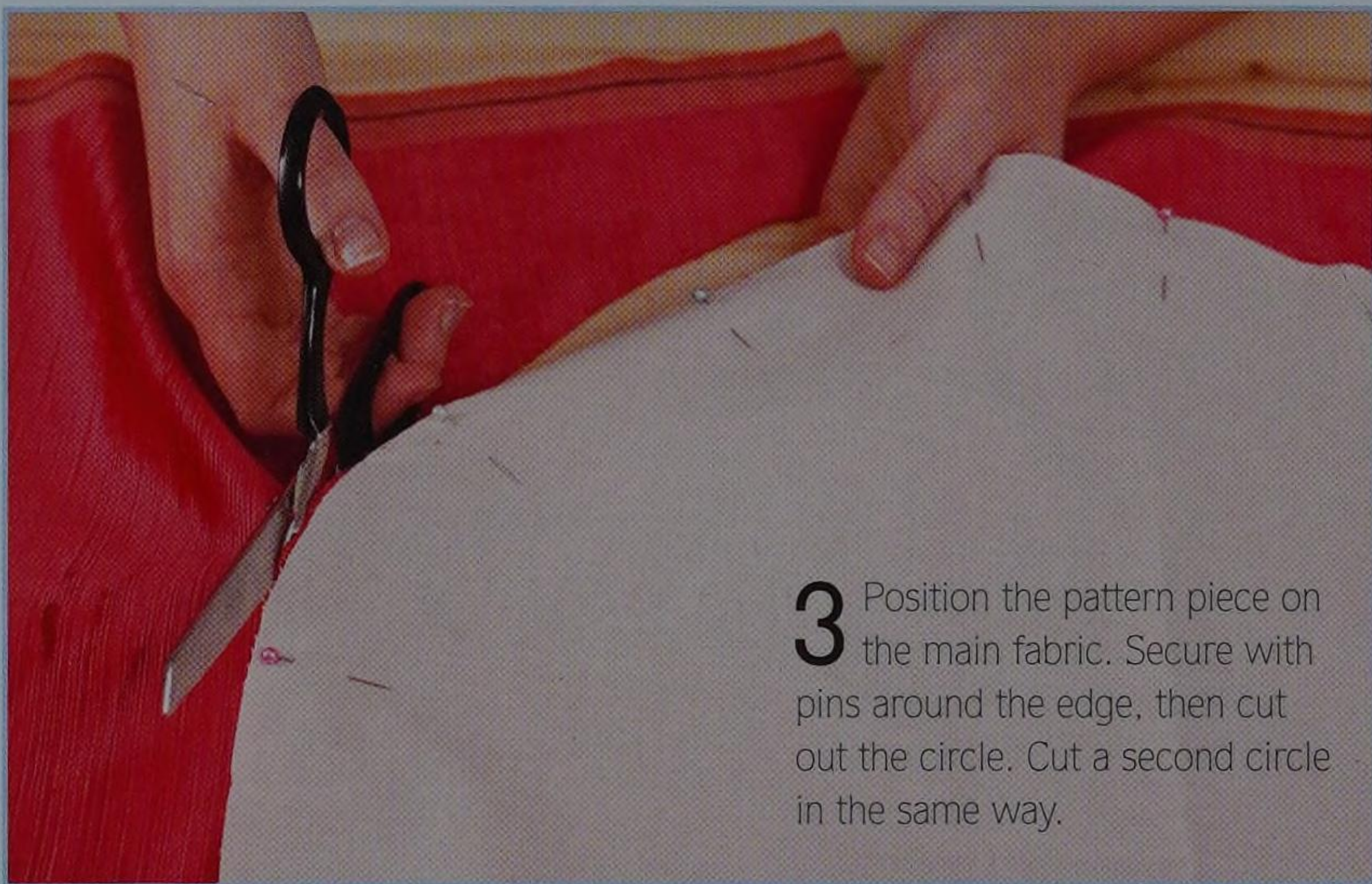


1 Fold a square of calico in half then in half again. Work out the radius of the cushion pad, then add a 1.5cm ($\frac{5}{8}$ in) seam allowance. Measure and mark this distance on two adjacent edges of the calico, starting at the folded centre point.

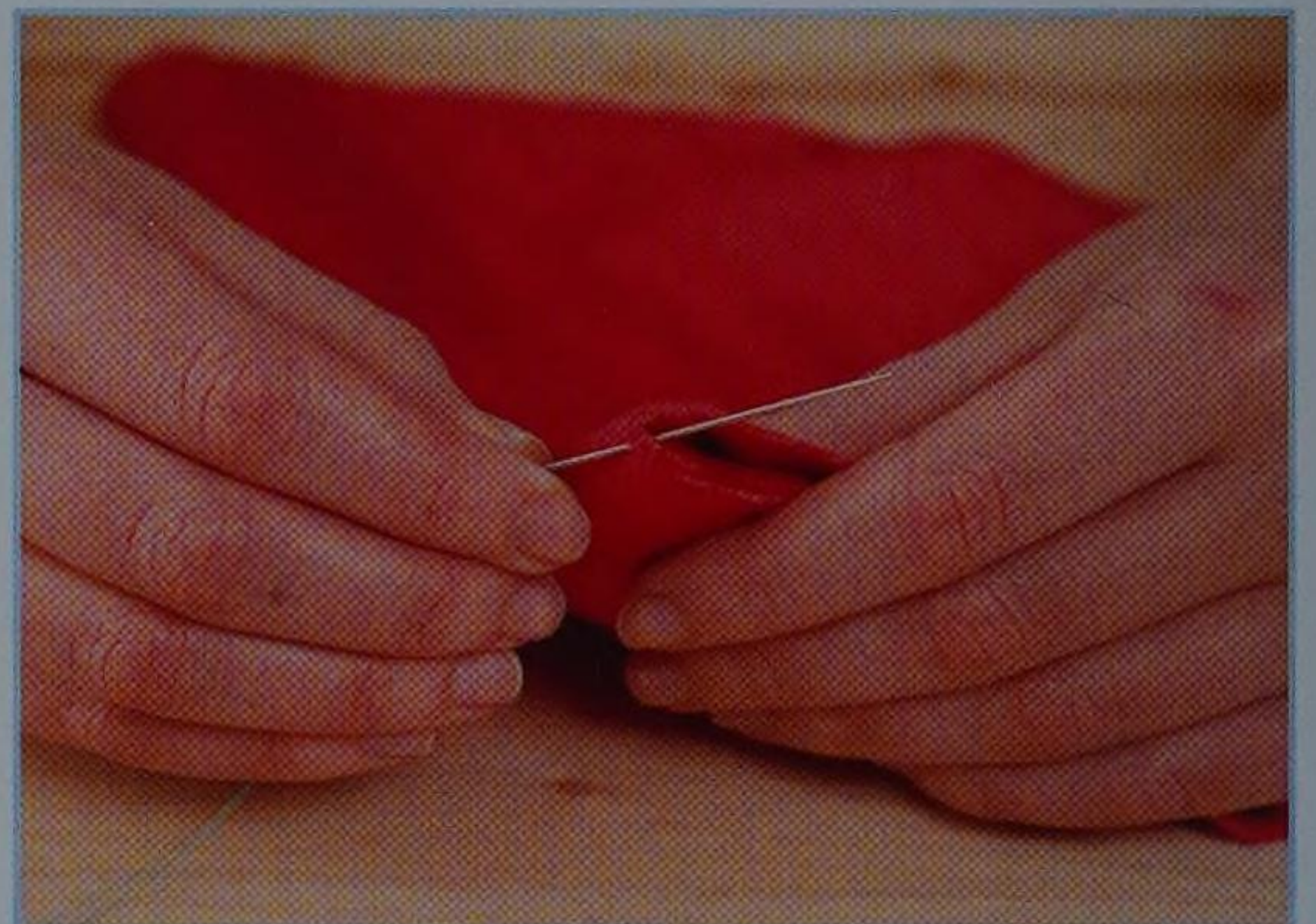


2 Tape the folded calico to the work surface. Use a compass to draw an arc from mark to mark or tie a pencil to a piece of string. Hold the pencil at one of the marks and, holding the string taut, pin the other end of the string to the folded centre point. Hold the pencil upright at one mark and draw the arc to the second mark. Cut along the arc to cut out the pattern piece. Open up.

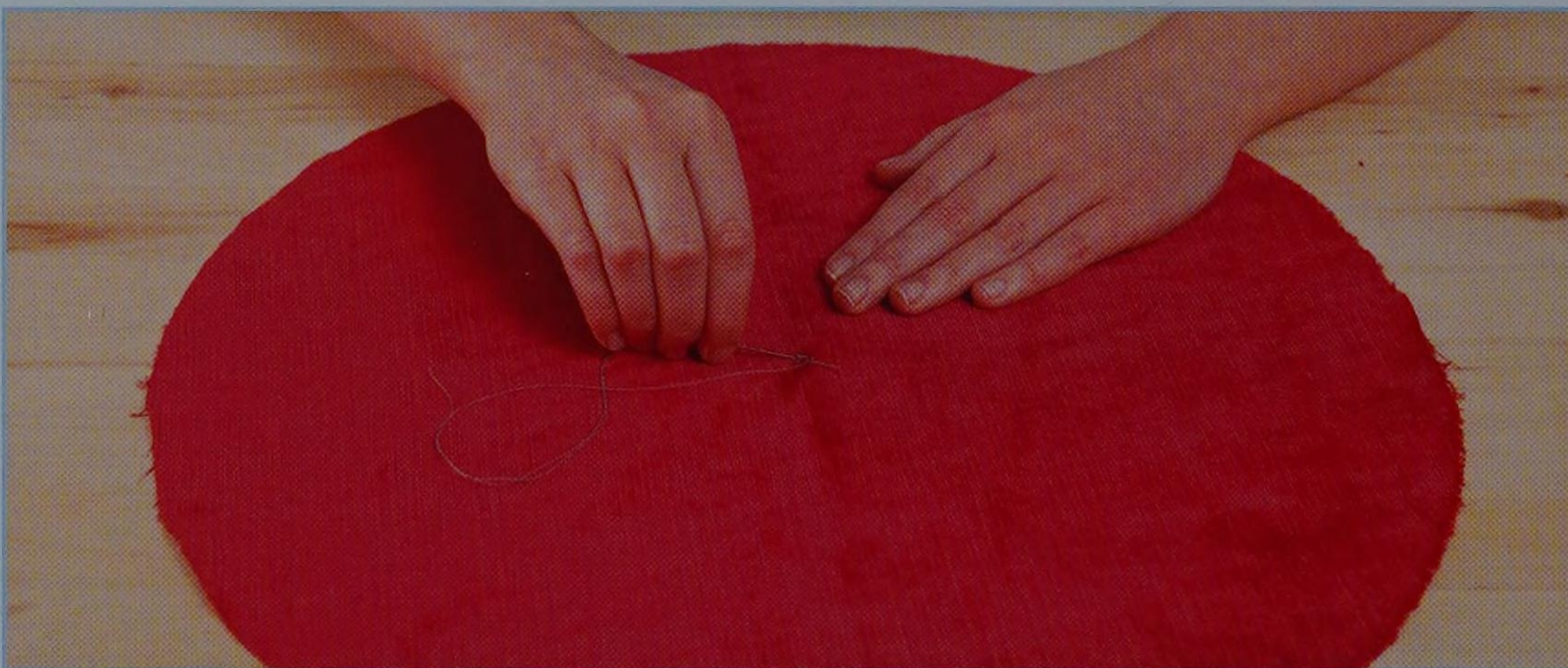




3 Position the pattern piece on the main fabric. Secure with pins around the edge, then cut out the circle. Cut a second circle in the same way.

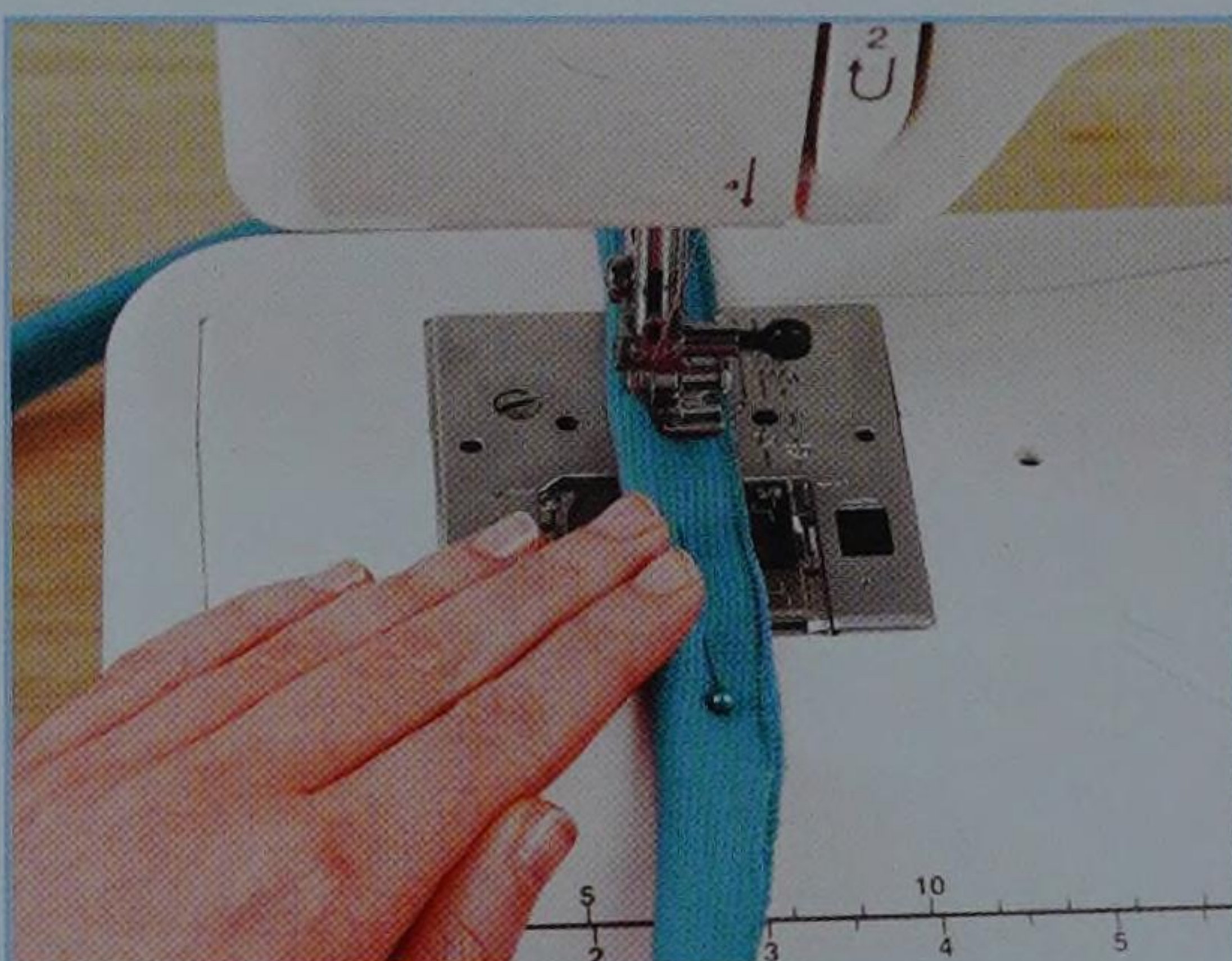


4 Fold each fabric circle in half then in half again. Make a single tacking stitch through the centre point of each fabric circle.



5 Open out the circle and make a few more tacking stitches. The tacking stitches mark where the button will be attached later.

Attaching the piping



1 Make piping (see pp.59–61) from the contrast fabric, 4cm (1½in) longer than the circumference of the fabric circle.



2 Cut notches into the seam allowance of the piping. Align the raw edge of the piping with the edge of one fabric circle and pin in place. Leaving 10cm (4in) of piping unstitched at each end, machine the piping to the fabric. Use a zip foot positioned next to the stitching on the piping.





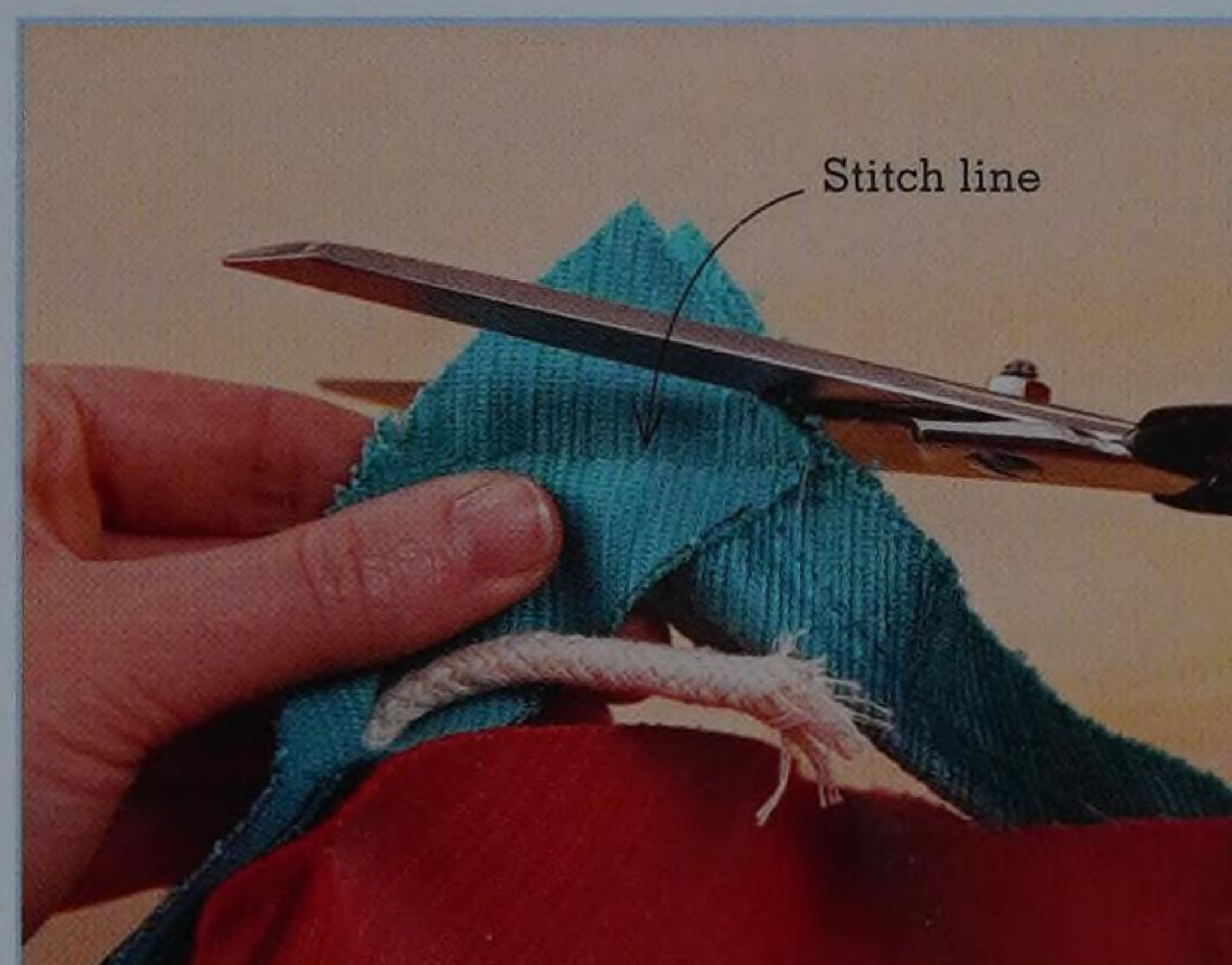
3 Lay the cut ends of the piping on top of each other, then cut the piping casing to give a 4cm (1 $\frac{5}{8}$ in) overlap.



4 Open out each end of the piping casing, pull the piping cord out of the way, and hold the ends with the wrong side of each facing you. Leaving the left-hand end where it is, twist the right-hand end away from you so the right side of the casing is now facing you.



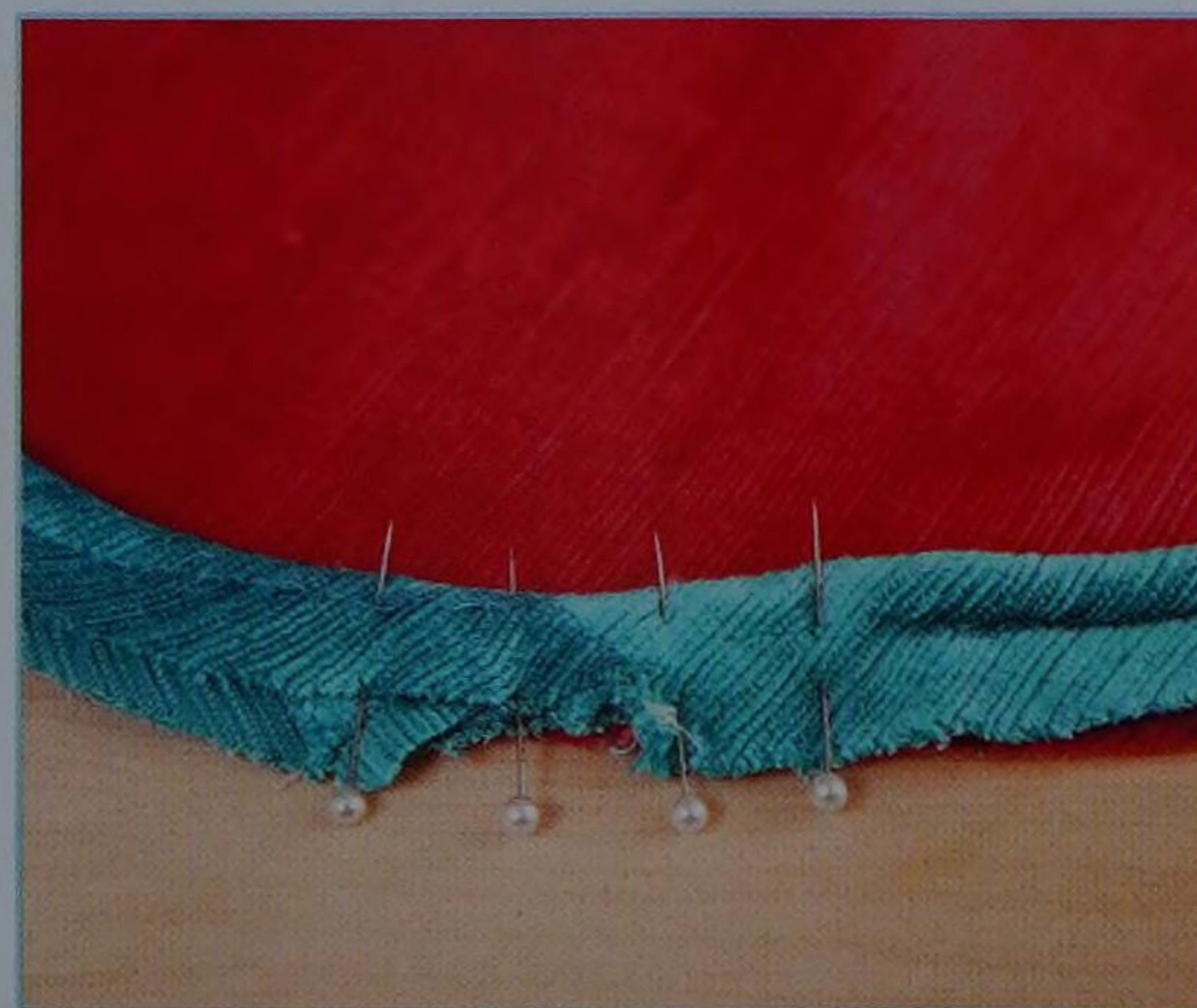
5 Holding the ends in this position, overlap them, left over right, so that the short end of the left-hand piece lines up with the long edge of the right-hand piece, and the corners match up. Pin from top to bottom, as shown.



6 Machine stitch the two ends together across the corner over the pins. Remove the pins and trim the raw edges of the seam to 1cm ($\frac{3}{8}$ in).



7 With the casing opened out, overlap the ends of the piping cord and cut them level. Avoid cutting directly on top of the seam in the casing as it leads to too much bulk.



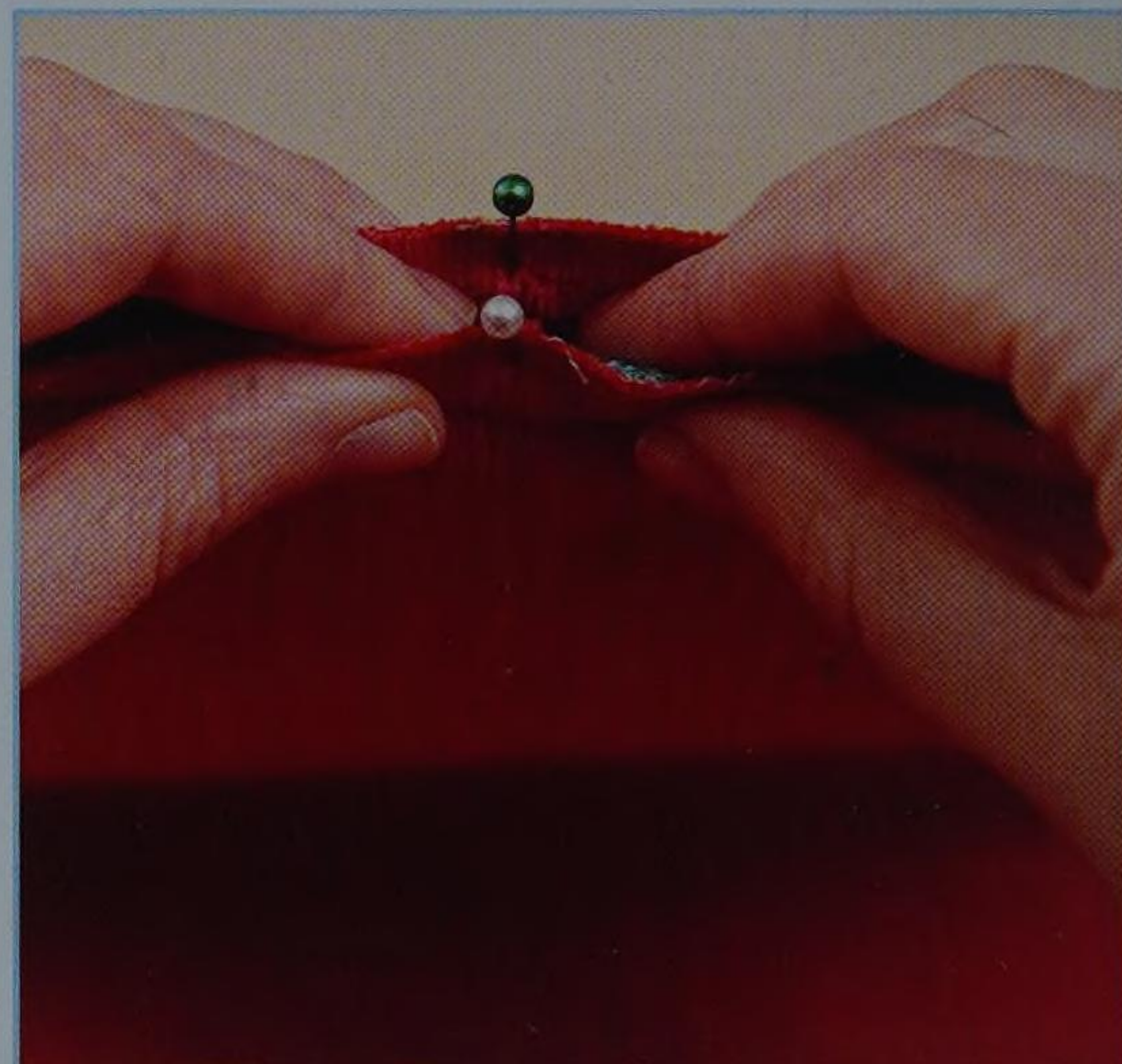
8 Tuck the ends of the cord inside the casing, then bring the raw edges of the casing together. Pin, then machine stitch them closed.



Joining the front and back



1 Stay stitch (see p.17) the other fabric circle within the seam allowance. This is the cushion back. Fold in half, then in half again and mark the half and quarter points with pins. Repeat on the cushion front.



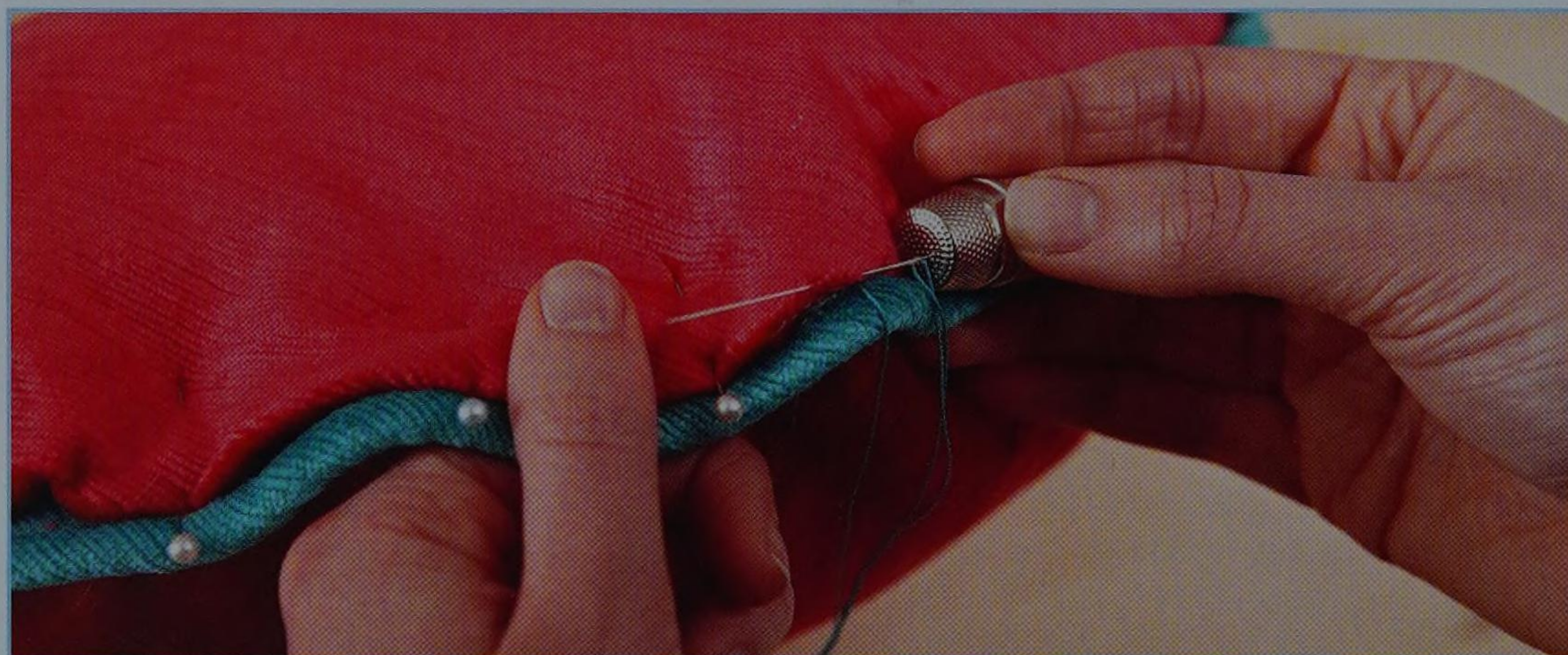
2 With right sides together and matching the half and quarter points, pin the front and back together. Ease in any excess fabric.



3 With the circle that has the piping attached on top, and using a zip foot, machine between three of the markers, leaving an opening. Having the piping on top helps you ease in the excess fabric as you sew.



4 Turn the cushion cover to the right side and insert the cushion pad. Pin the opening closed, starting from the middle of the opening and working towards either end.



5 Slip stitch the opening closed.



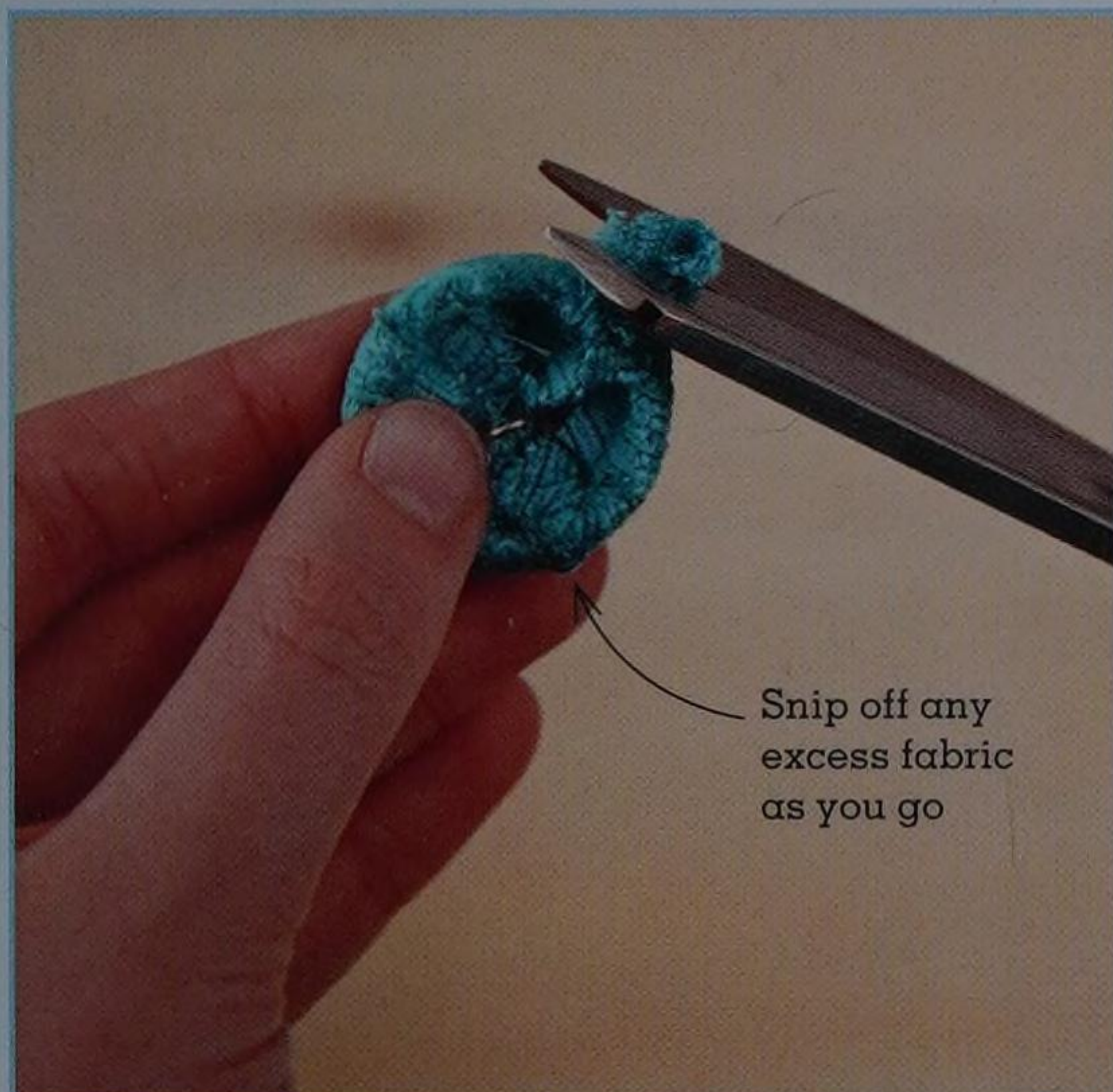
Covering the buttons



1 Cut a circle from the contrast fabric approximately 2cm ($\frac{3}{4}$ in) bigger all round than the button to be covered. Holding the button and fabric circle together, snip notches around the edge of the fabric to ease it around the curve.



2 Hold the button and fabric together in one hand and use the other hand to push the fabric over the edge of the button until the fabric catches on the teeth.



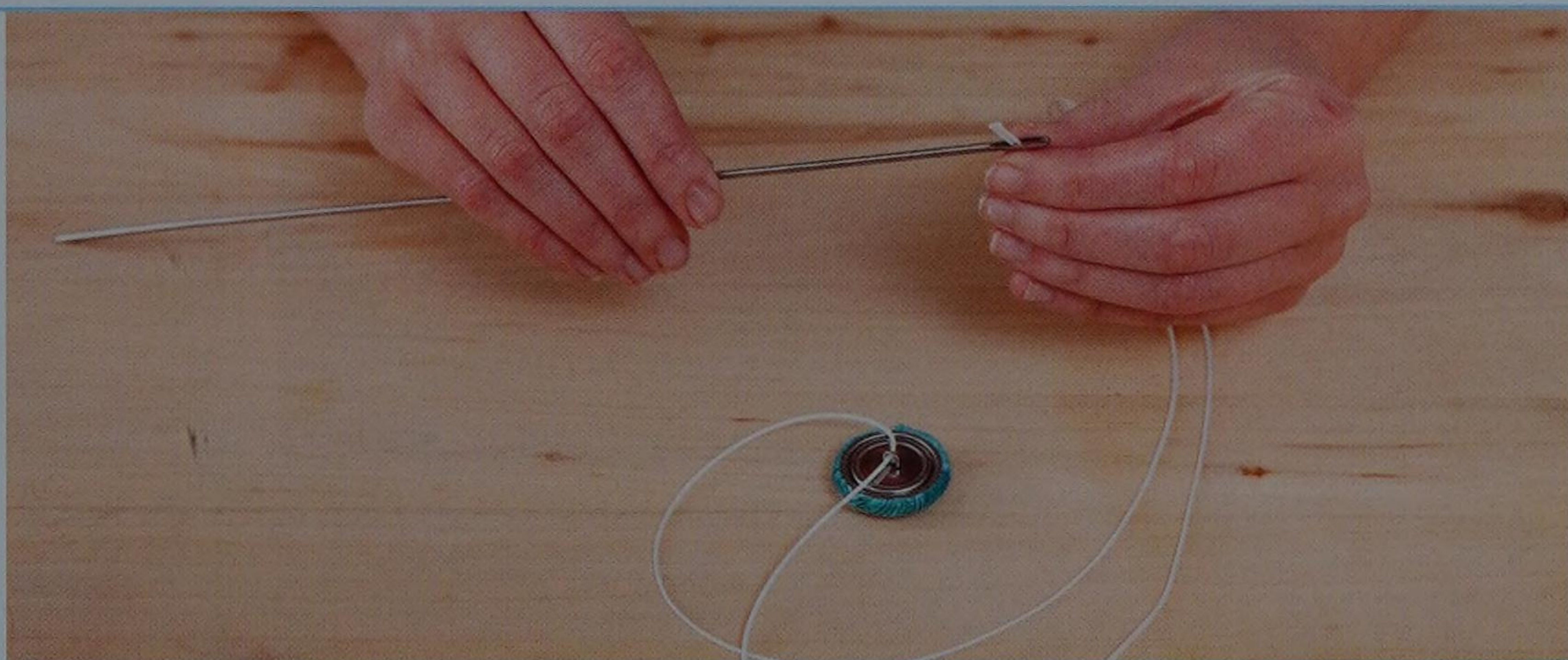
3 Continue until the fabric is caught on the teeth all the way round. As you go, check that the fabric is taut on the front of the button and snip off any excess fabric. This is tricky and takes time and patience. Don't snip too close to the teeth as the fabric may fray.



4 Snap the back of the button in place, using pliers if necessary. Repeat to cover a second button.

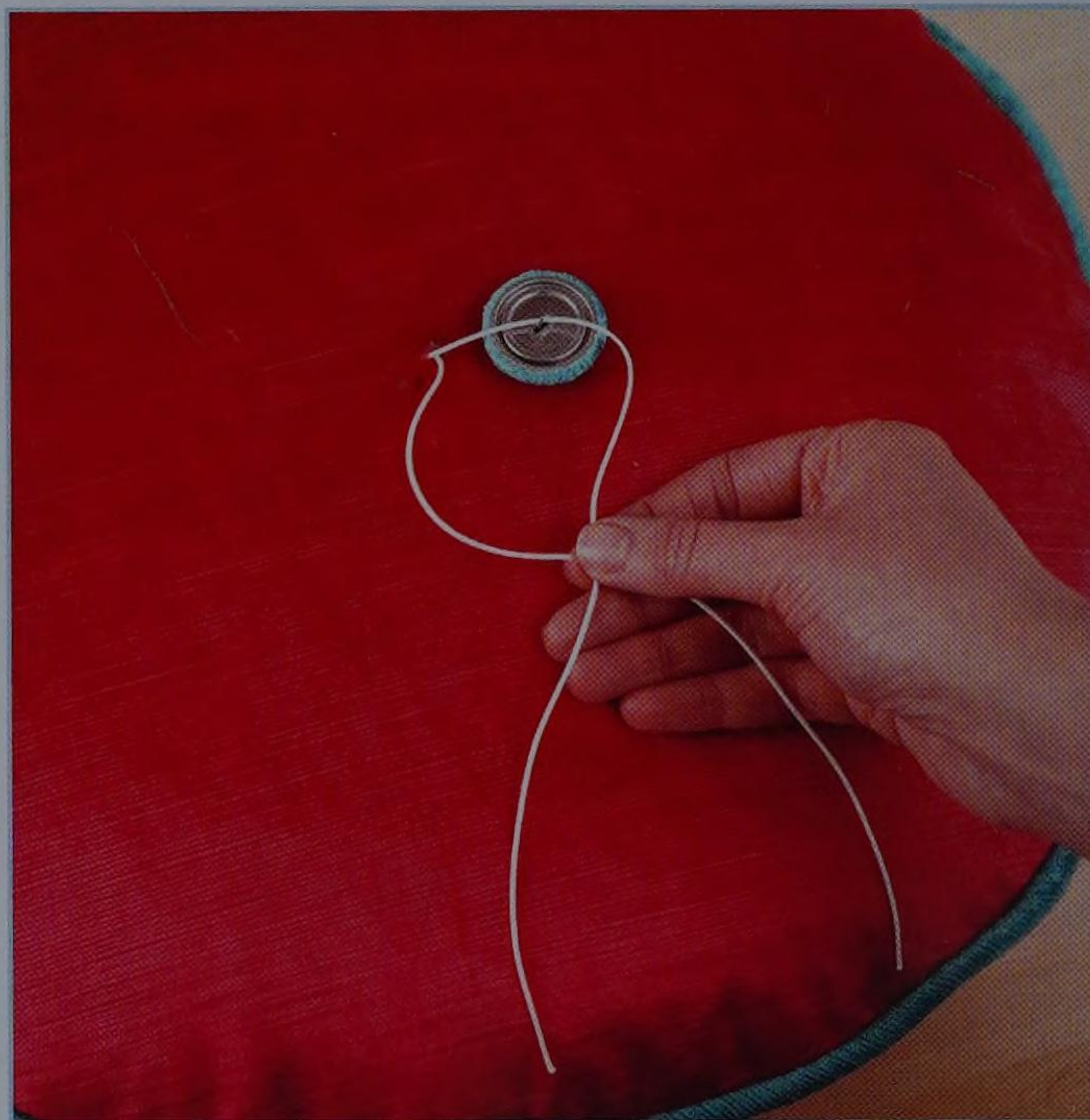
Attaching the buttons

1 Feed a long piece of nylon twine through the shank of one of the buttons, then thread the free ends of the twine through the eye of the upholstery buttoning needle.

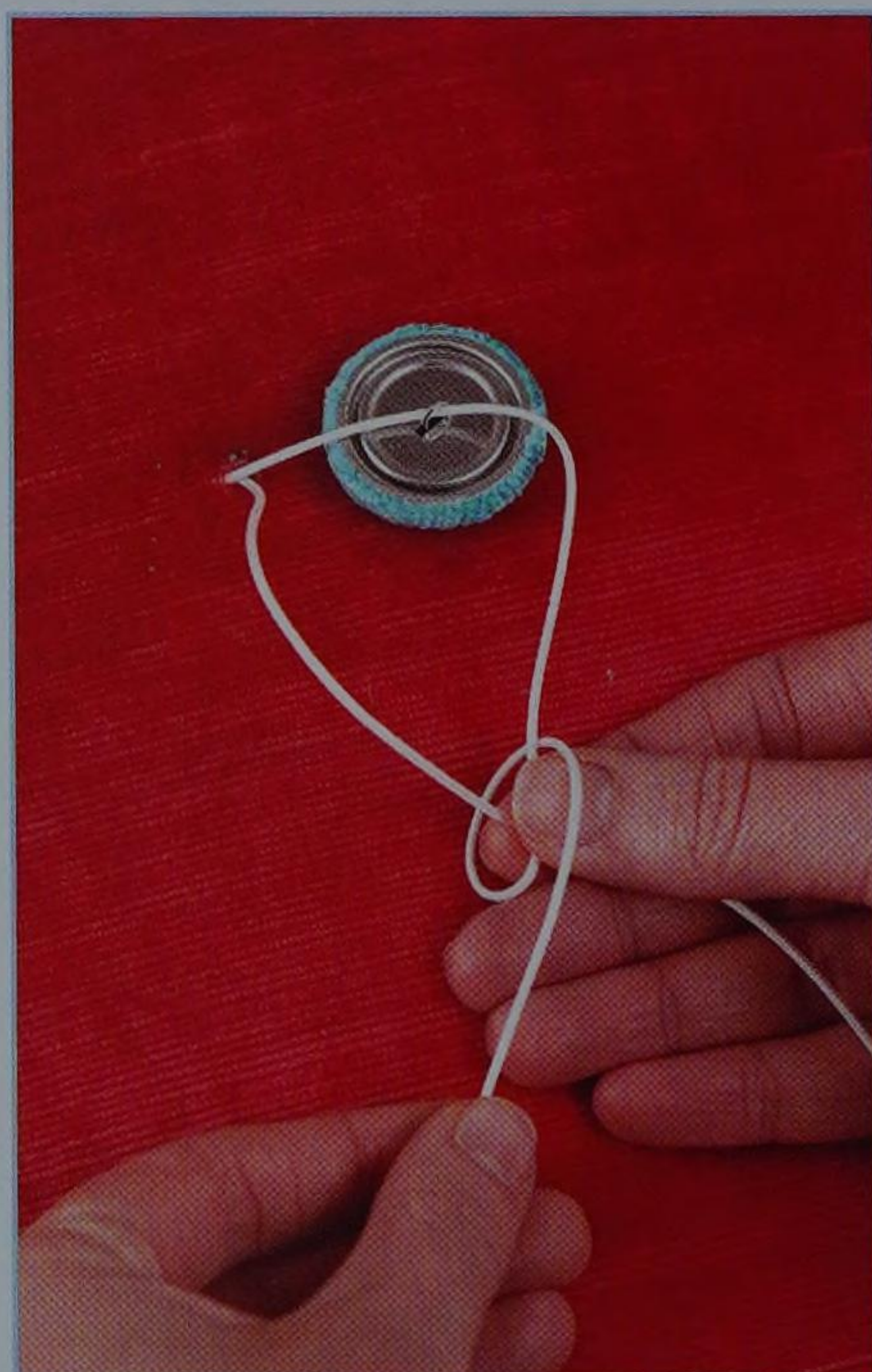




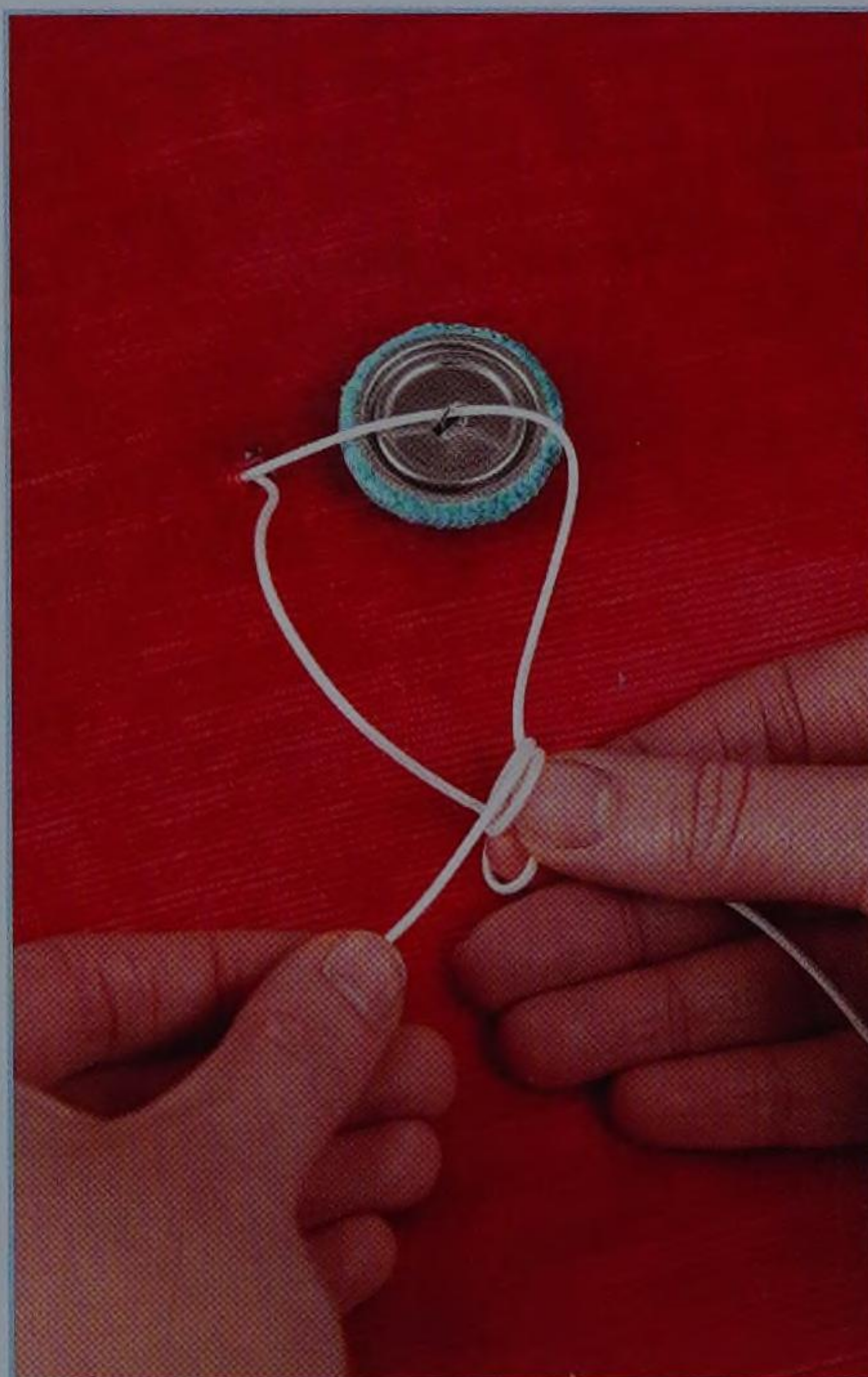
2 Push the needle straight through the cushion at one marked centre point and out through the second centre point on the other side. Keep the needle as straight as possible all the time.



3 Remove the needle then thread one free end of the twine through the shank of the second button. Pinch the two ends of twine between your thumb and index finger.



4 Loop the left-hand end of the twine under and then over the right-hand end.

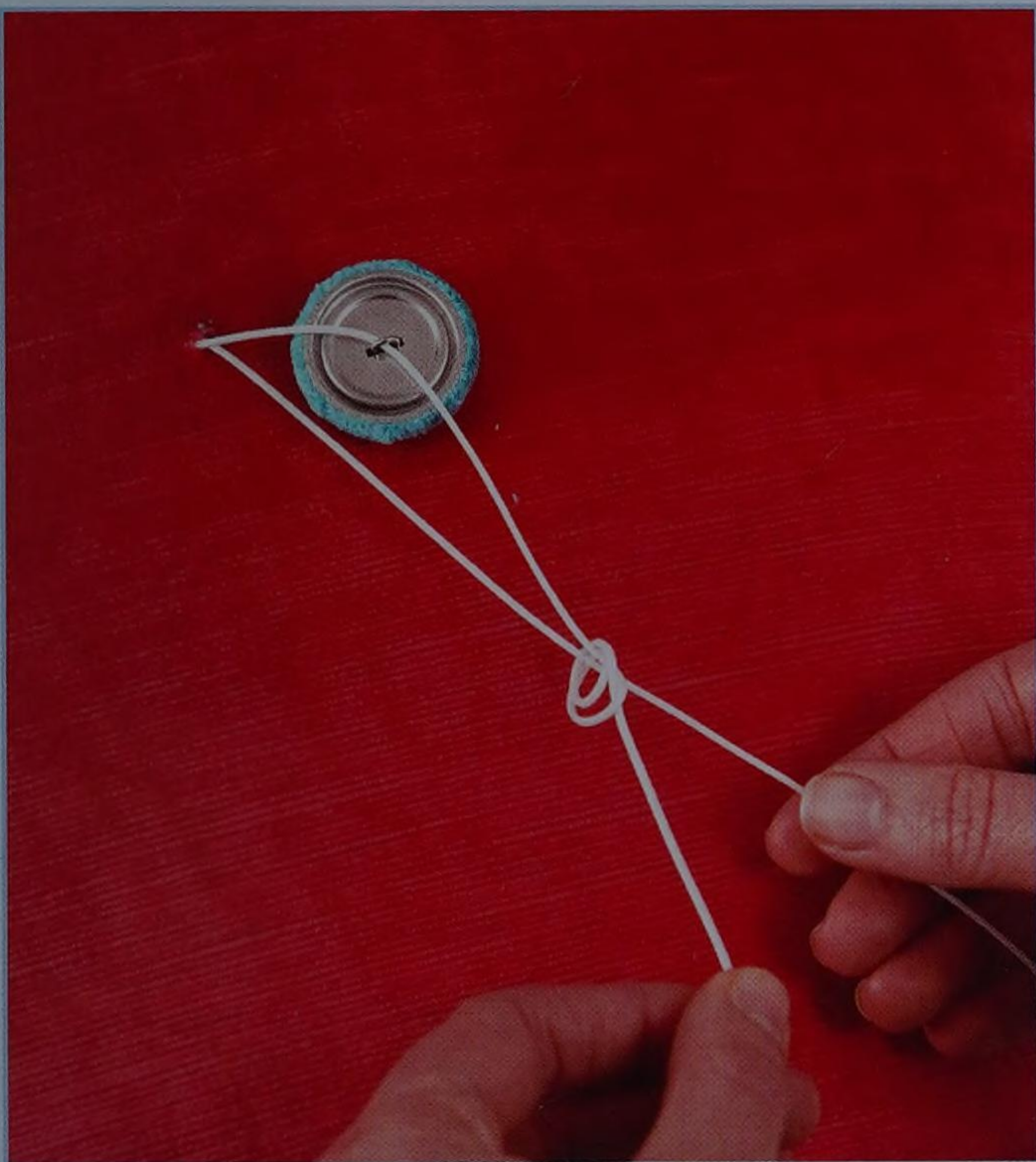


5 Loop it under and over the right-hand end a second time to form a slip knot.

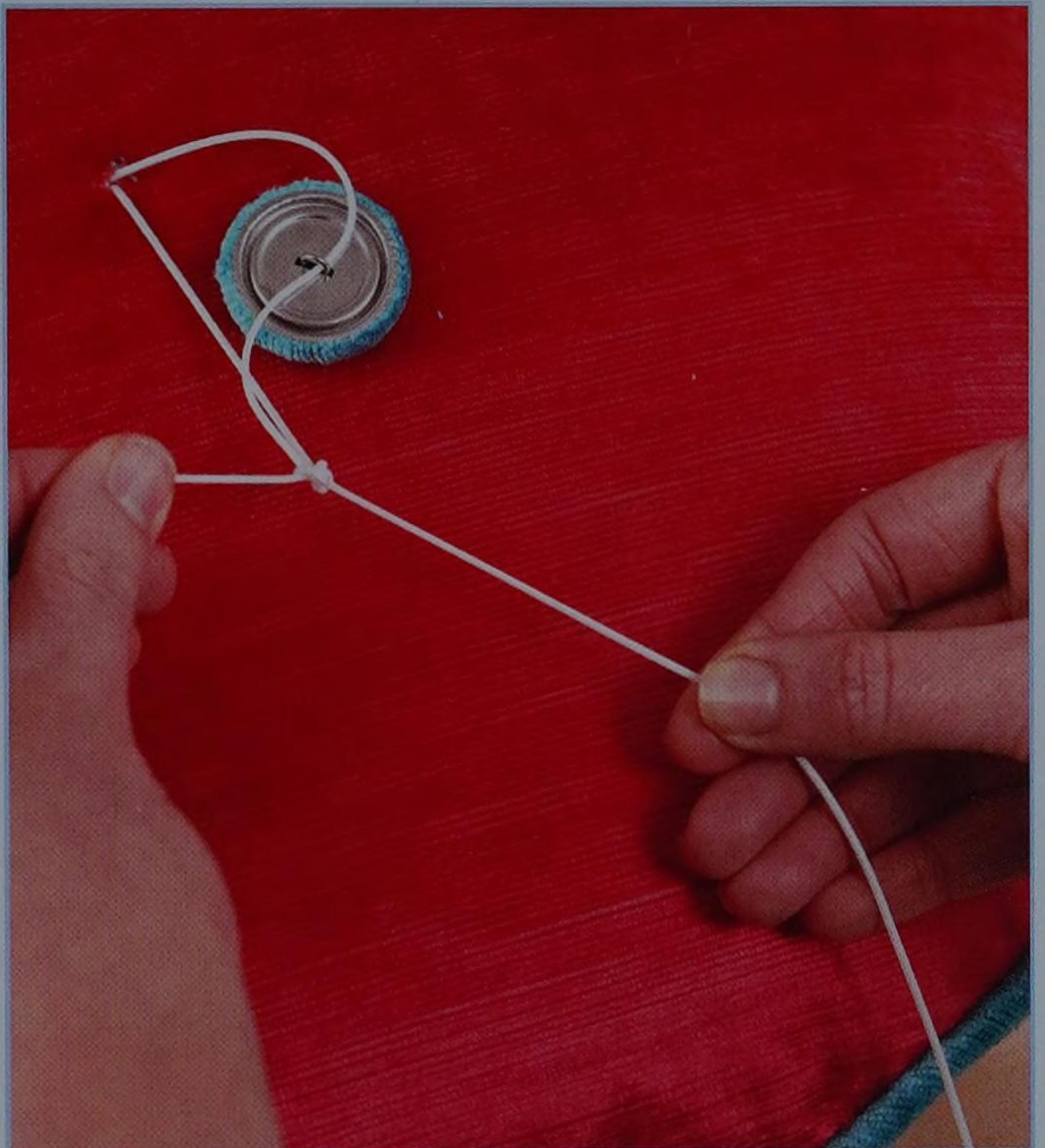


6 Pull the end through the original loop.

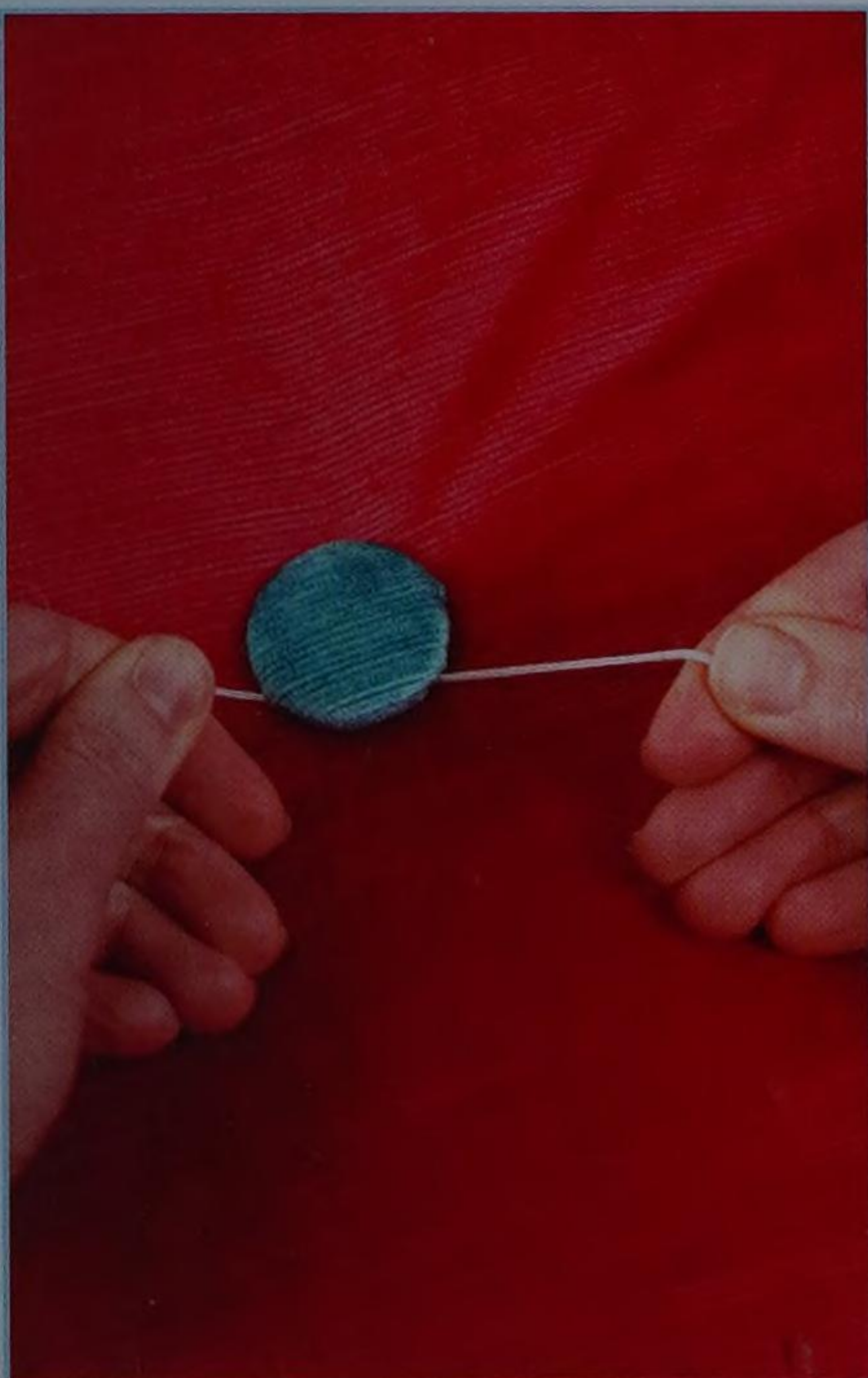




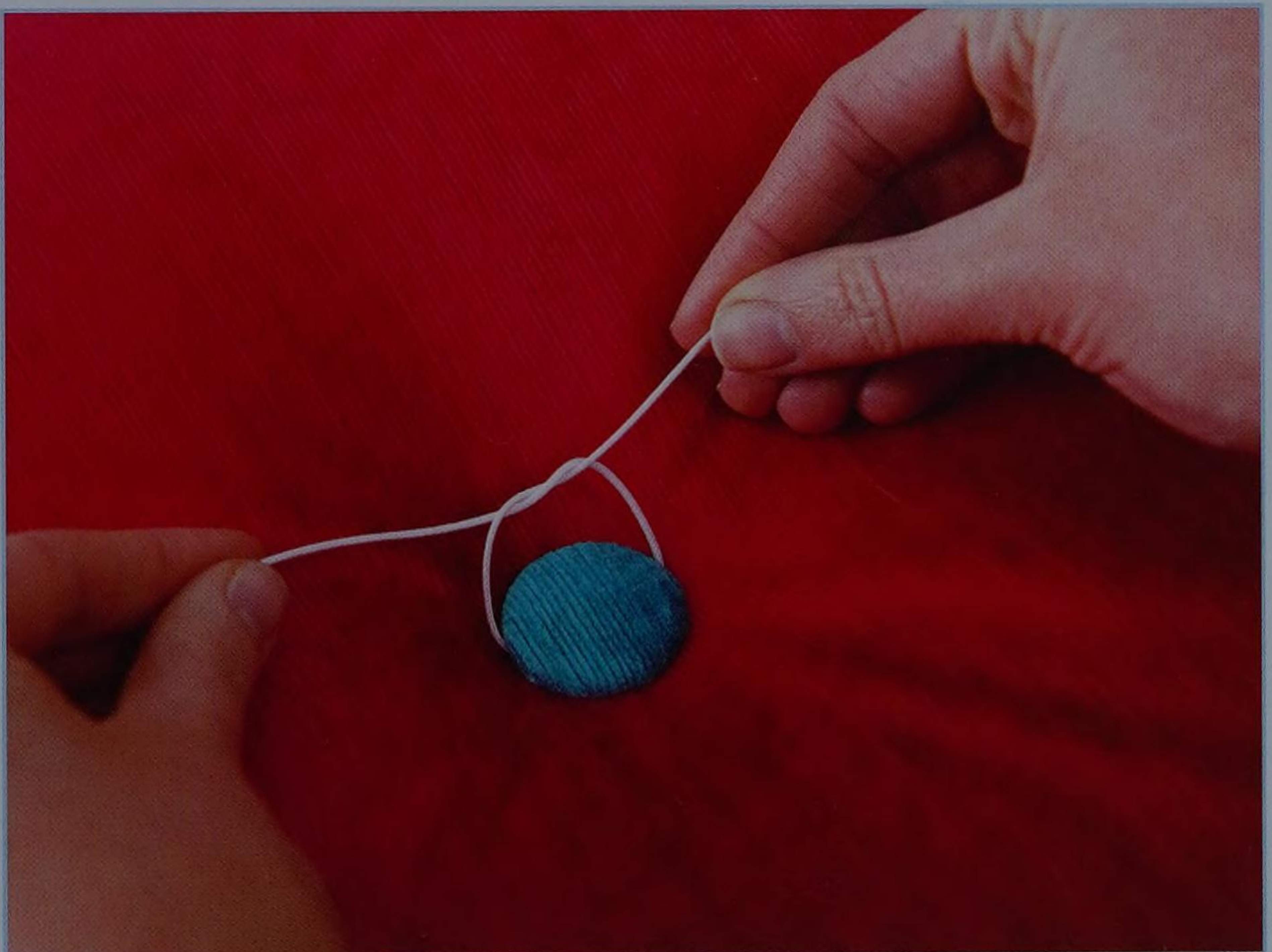
7 Pull the right-hand piece of twine until the knot tightens.



8 Pull on the right-hand piece so the knot moves towards the button.



9 Pull hard to make the knot as tight as possible.



10 Once the buttons fit snugly in the cushion, wrap the remaining twine around the button once and tie a couple of knots to secure. Snip off the ends of the twine.





Bolster cushion

Emphasizing the cylindrical shape of the bolster, the candy-coloured stripes and contrasting end pieces of this bolster cover are sure to add a wow factor to a neutral sofa or bed. Matching piping around the ends gives a neatly tailored look, and the whole cover unzips for easy removal. If stripes aren't for you, try a patterned fabric with contrast piping and ends, or use two boldly contrasting plains.

YOU WILL NEED

MATERIALS

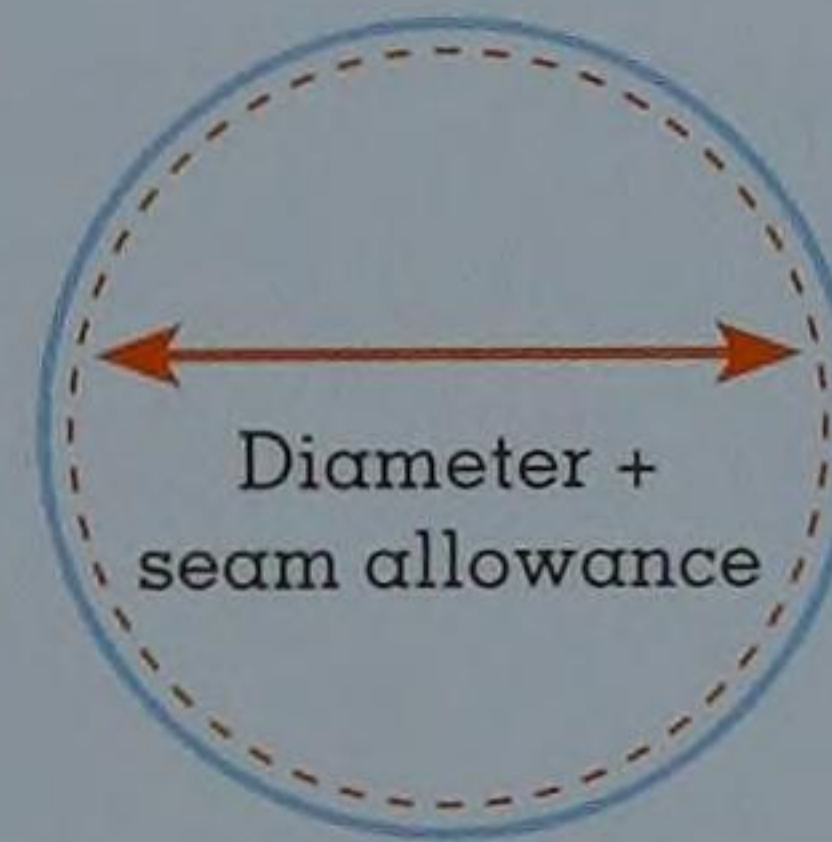
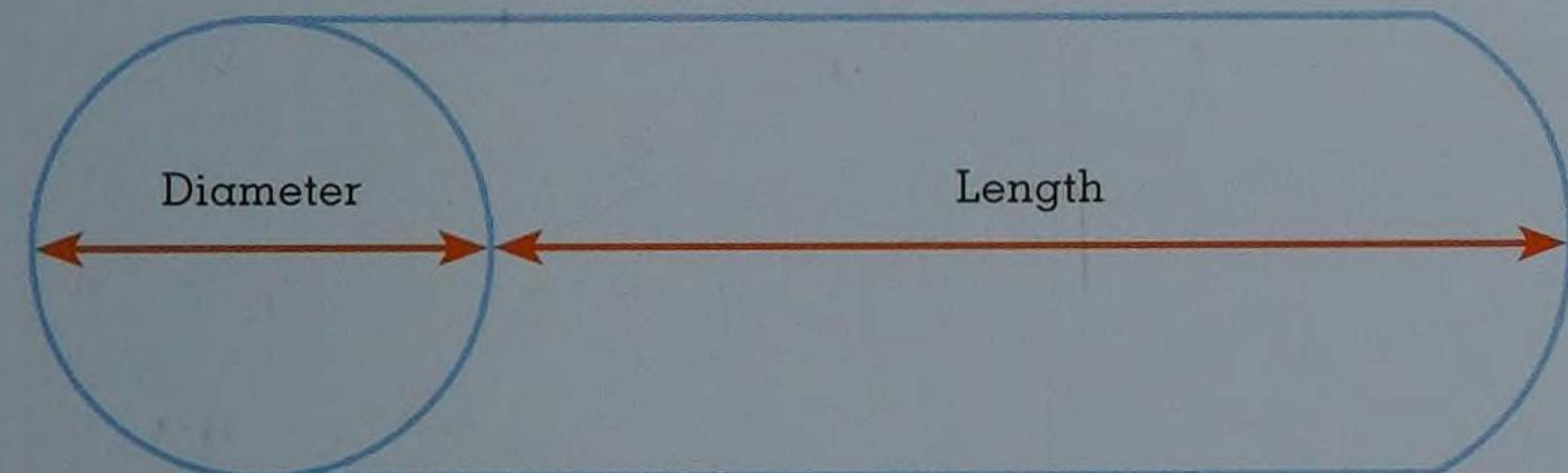
- Main fabric plus extra for piping
- Contrasting fabric for ends
- Matching thread
- Piping cord
- Invisible zip, 5cm (2in) shorter than the cushion pad length
- Bolster pad

TOOLS

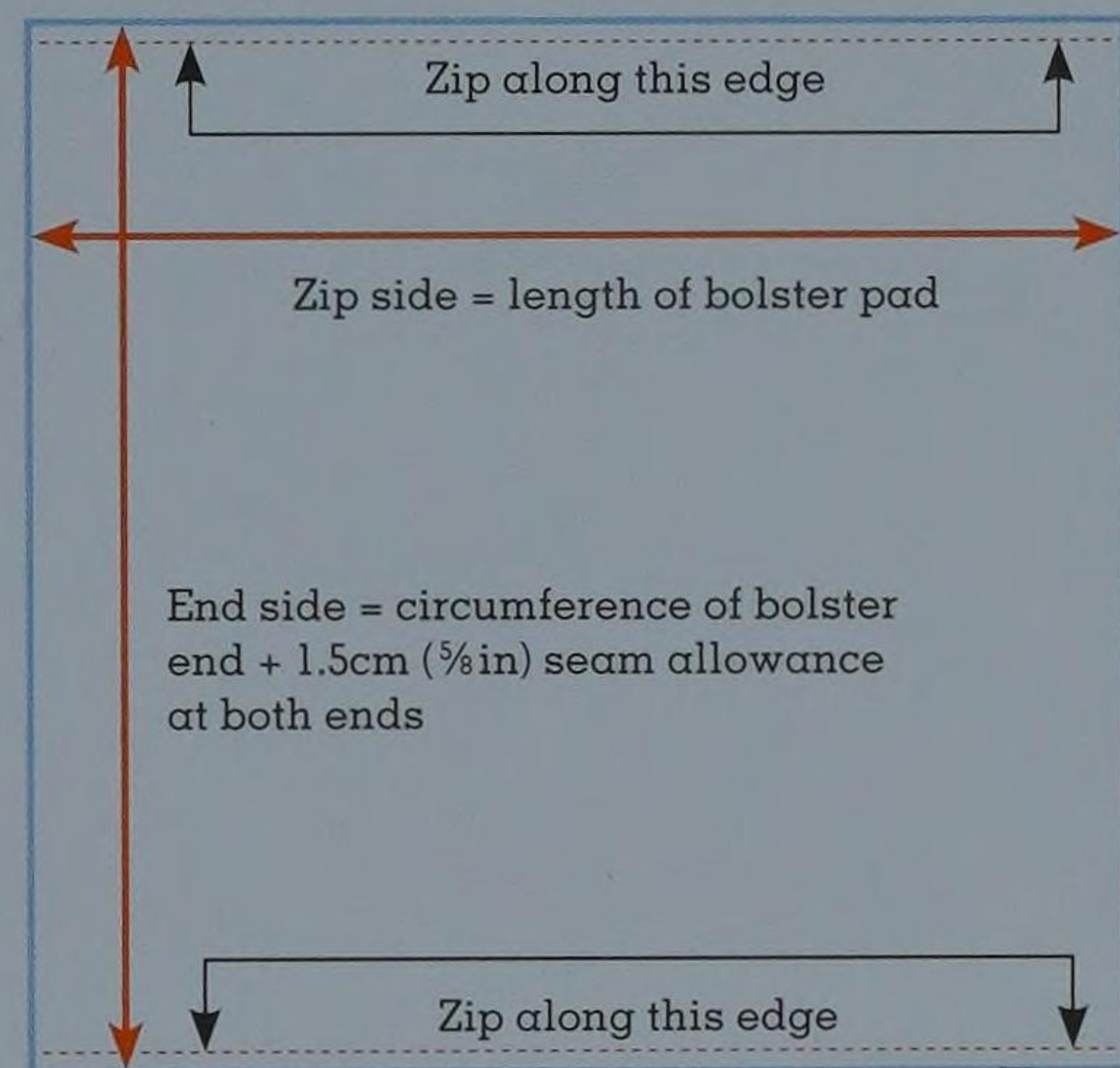
- Sewing machine
- Zip foot
- Compasses
- Pencil
- Ruler
- Pins
- Metre rule (or measuring tape)
- Scissors
- Tracing paper

CUTTING MEASUREMENTS

Measure the diameter and length of the bolster pad and then work out the measurements as below.



Bolster end

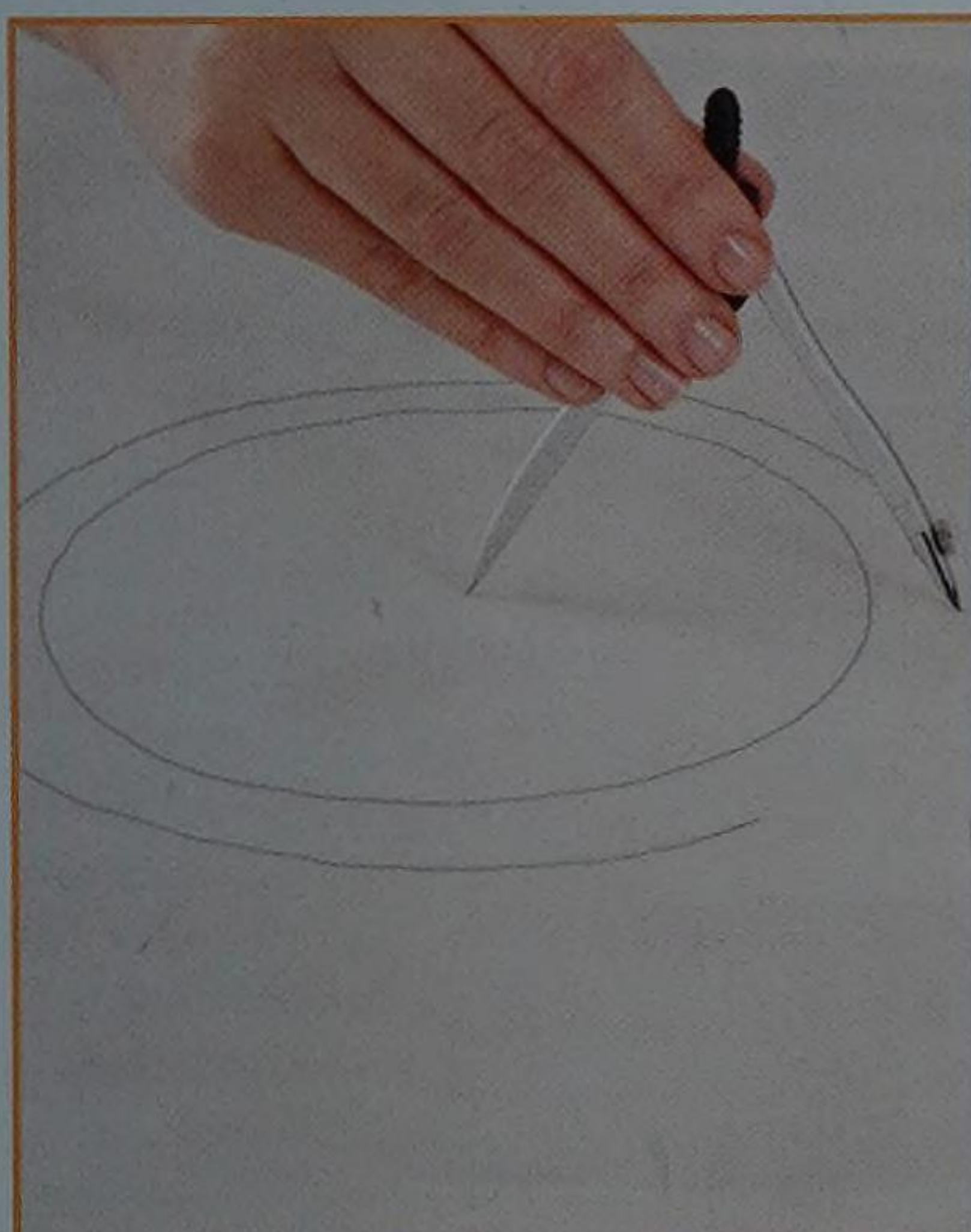


Bolster body

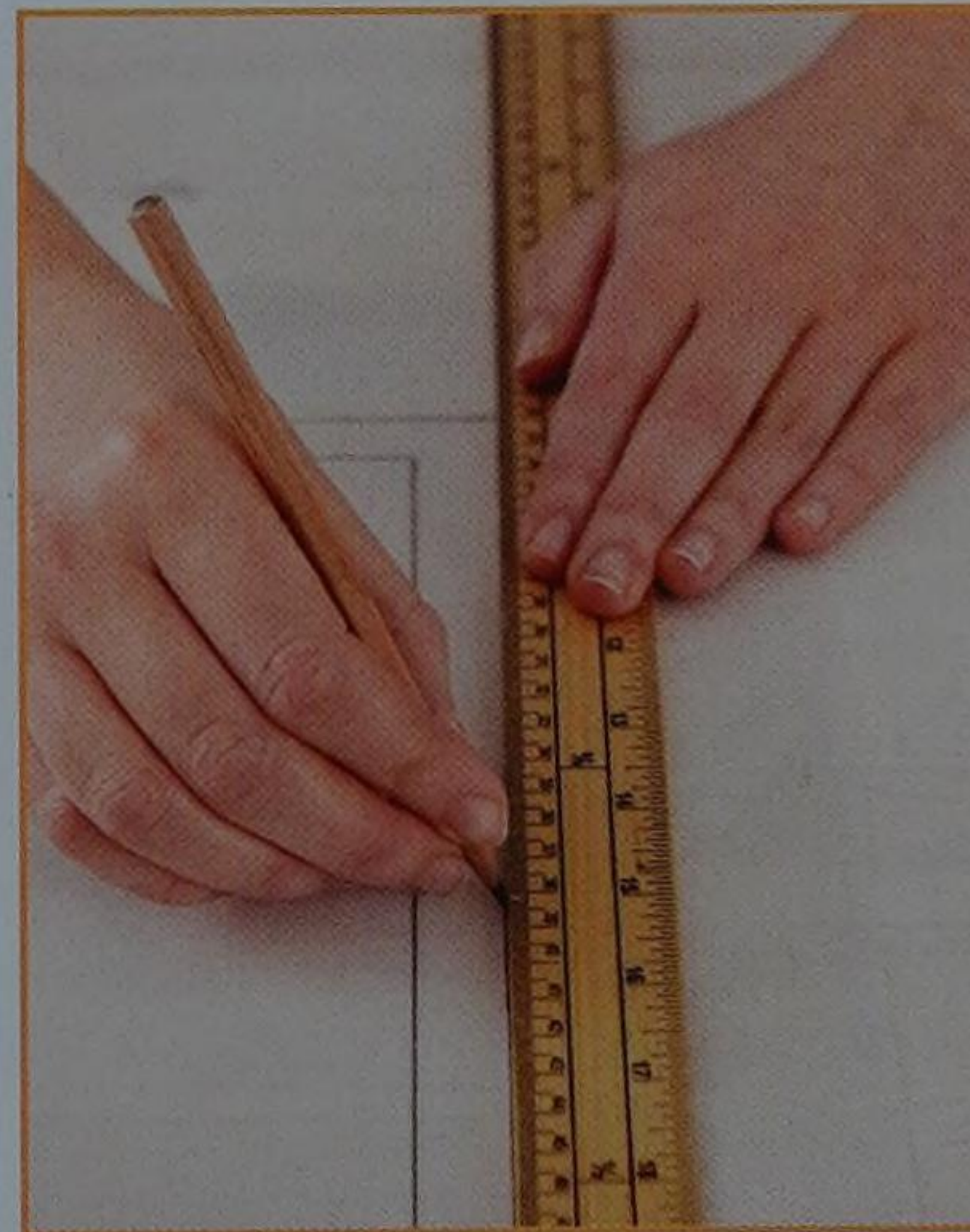
Calculating the circumference

To find the circumference of the bolster end (also the length of the end side of the bolster body) multiply the diameter of the bolster pad by π (3.14).

Cutting the pattern

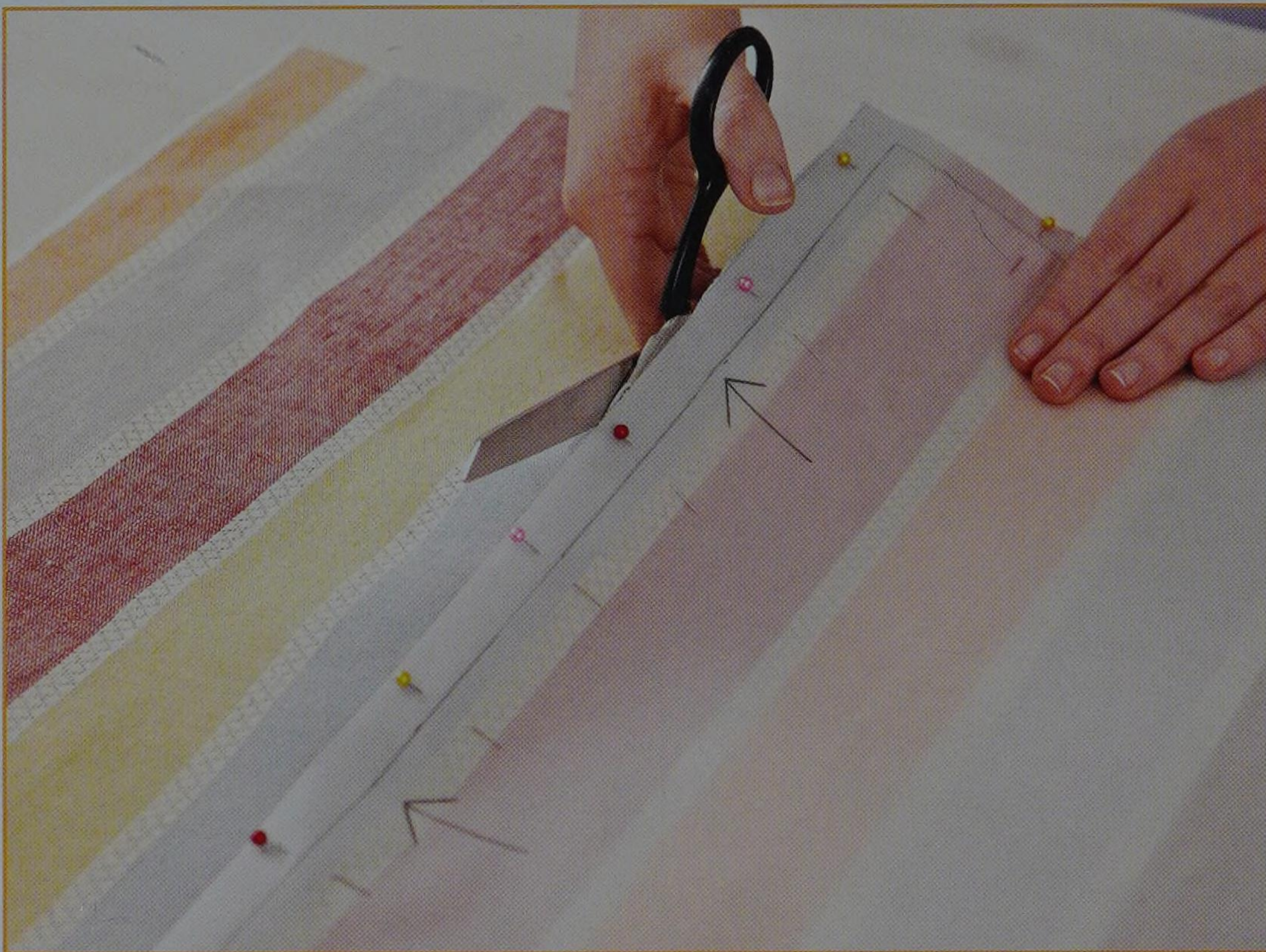


1 For the ends of the bolster, divide the diameter of the bolster pad by two. Set your compasses to this measurement and draw a circle on paper. Now add 1.5cm ($\frac{5}{8}$ in) to your compasses setting and draw a second circle outside the first. Cut out the pattern piece around the second circle.



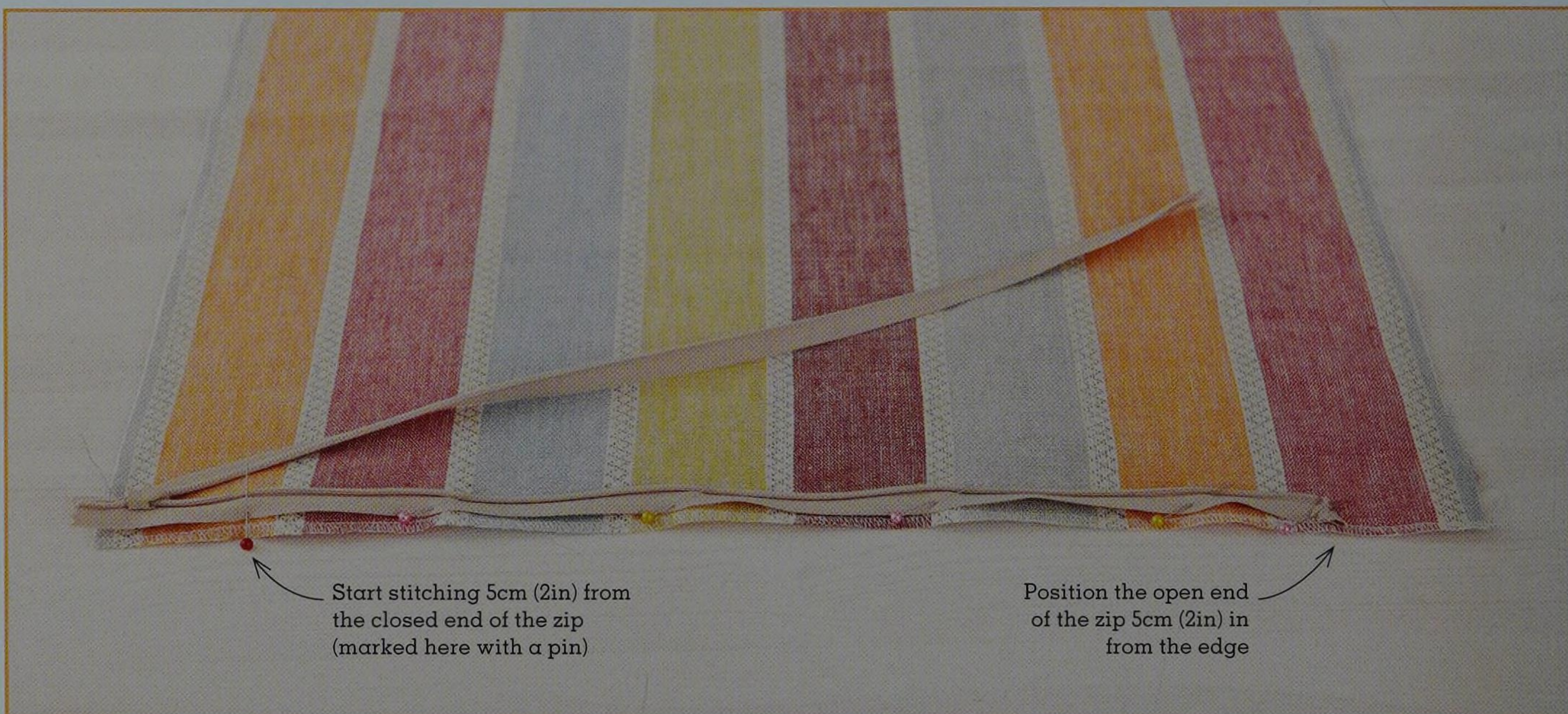
2 For the bolster body, work out the measurements from the diagram (see above). Draw this rectangle on paper, then add a 1.5cm ($\frac{5}{8}$ in) seam allowance to the end side measurement (see diagram). The zip sides and end sides may look similar in length so label them on the pattern.





3 If using striped fabric, place the pattern for the bolster body so that the end side is parallel to the stripes. Cut out, then neaten (see p.17) the zip edges. Pin the pattern for the ends to the contrasting fabric and cut two end pieces.

Inserting the zip



1 With the bolster body right side up and the zip face down and open, place one side of the zip with its teeth 1.5cm ($\frac{5}{8}$ in) from the neaten edge and with its open end 5cm (2in) from the raw edge. Pin in place, folding back and pinning the excess tape at the end of the zip. Starting 5cm (2in) from the closed end, stitch the zip in place, stitching as close to the teeth of the zip as possible.





Start stitching 5cm (2in) from the closed end of the zip

2 Turn the body around so the other neaten edge is facing you. Pick up the edge with the zip and match the second side of the zip to the other neaten edge. Pin the zip in place with the teeth 1.5cm ($\frac{5}{8}$ in) from the edge. If using striped fabric, put a pin on every stripe to make sure the stripes match. Stitch in place, again starting 5cm (2in) from the closed edge of the zip.



3 Pin the open ends of the zip side together. Stitch to the marker pins, pulling the end of the zip out of the way to sew as closely as possible to the zip.



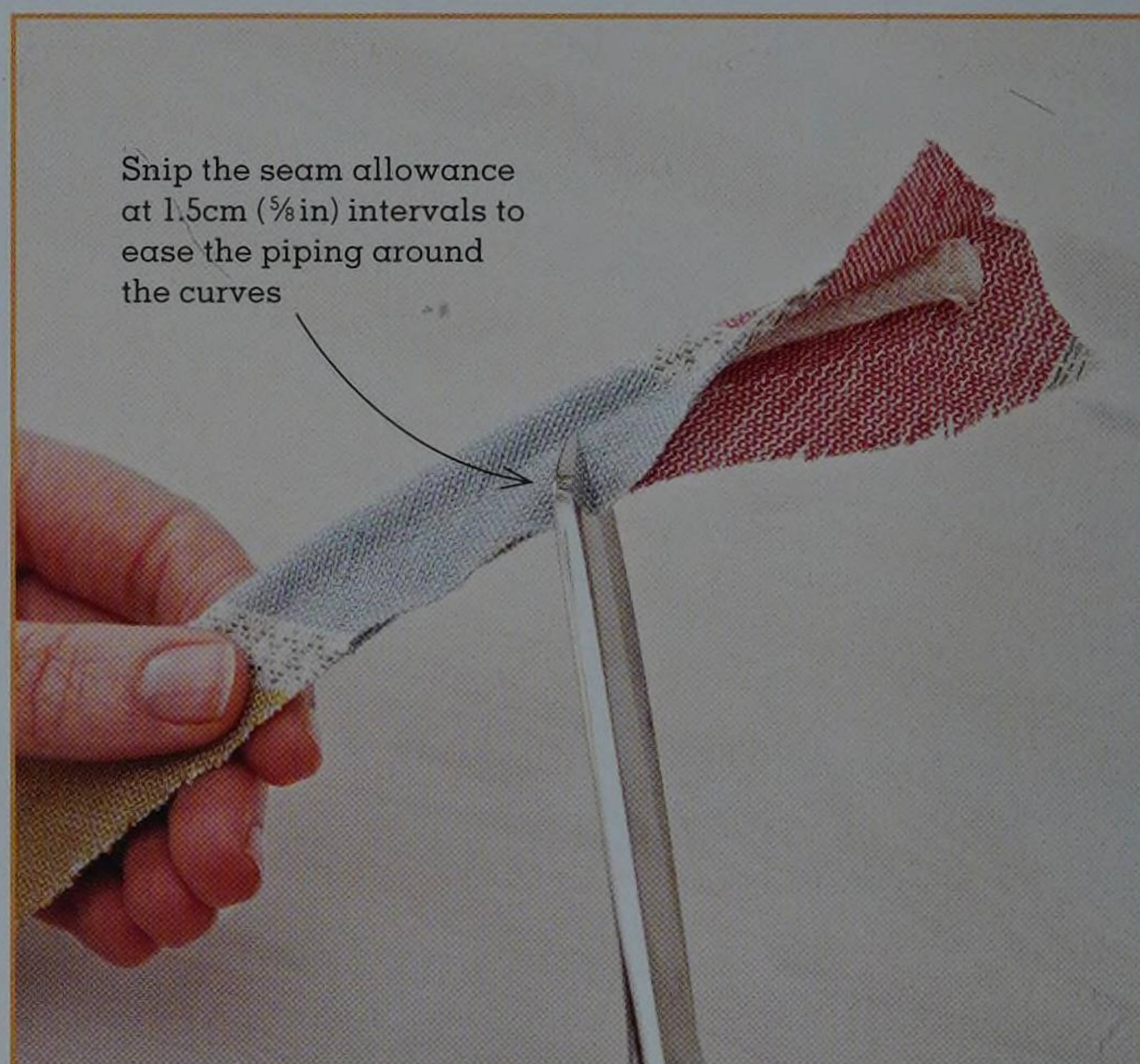
4 Topstitch four or five stitches across each end of the zip and backstitch at the start and end to strengthen.



Making the ends of the bolster



1 Stay stitch 1 cm ($\frac{3}{8}$ in) from the edge of the end pieces (see p.17) to help stabilize the circles.



Snip the seam allowance at 1.5cm ($\frac{5}{8}$ in) intervals to ease the piping around the curves

2 Make two lengths of piping (see pp.59–61) from the main fabric, at least 4cm ($1\frac{5}{8}$ in) longer than the circumference of the bolster. Leave 5cm (2in) of each end unstitched.



3 Align the raw edge of the piping with the edge of an end piece. Using a zip foot, machine the piping to the end piece, leaving 5cm (2in) unstitched at the start and finish.



4 Lay the end piece right side up, with the unstitched ends lying on top of each other. Measure and mark the casing to give an overlap of 4cm ($1\frac{5}{8}$ in). Snip off the excess.

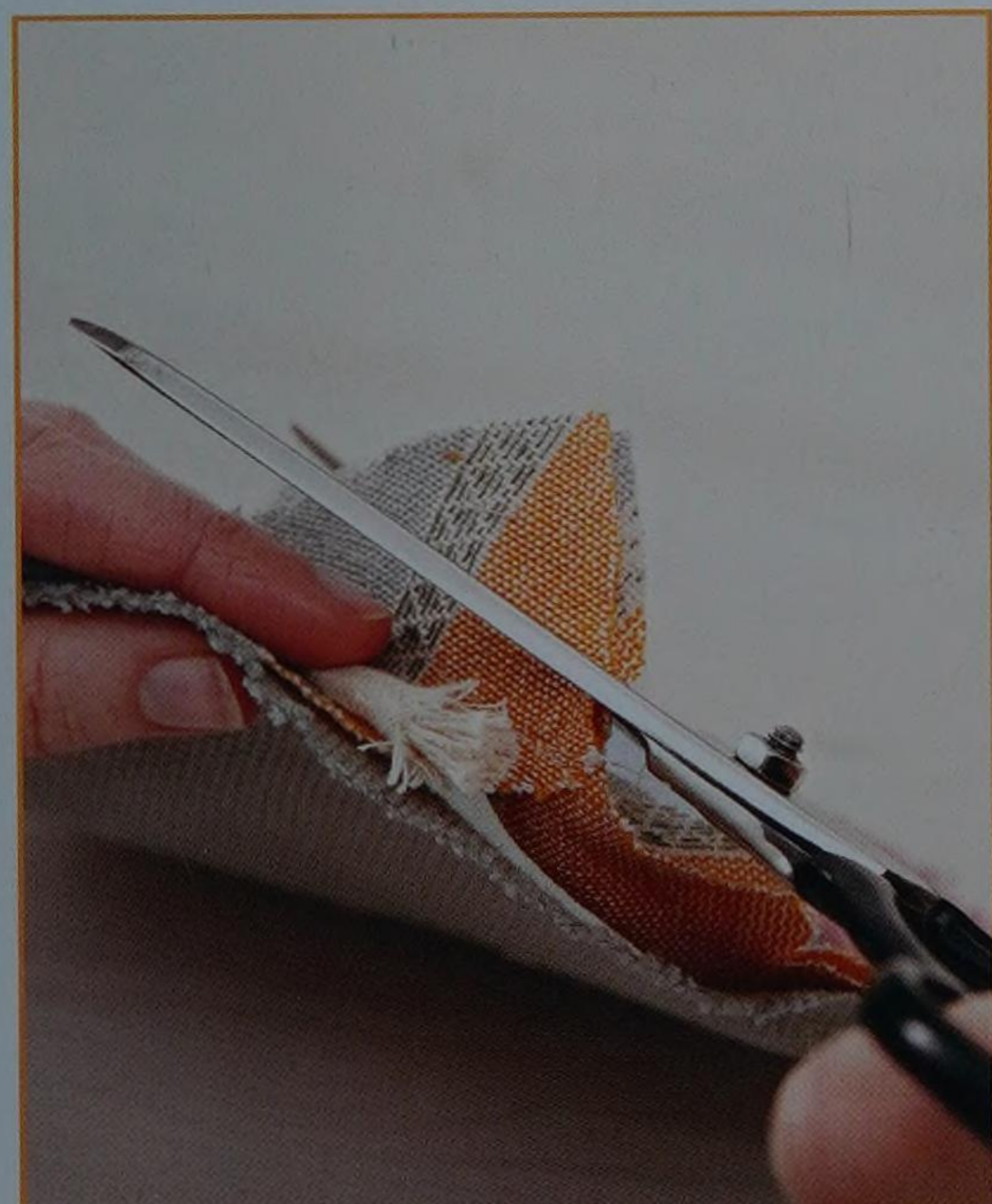




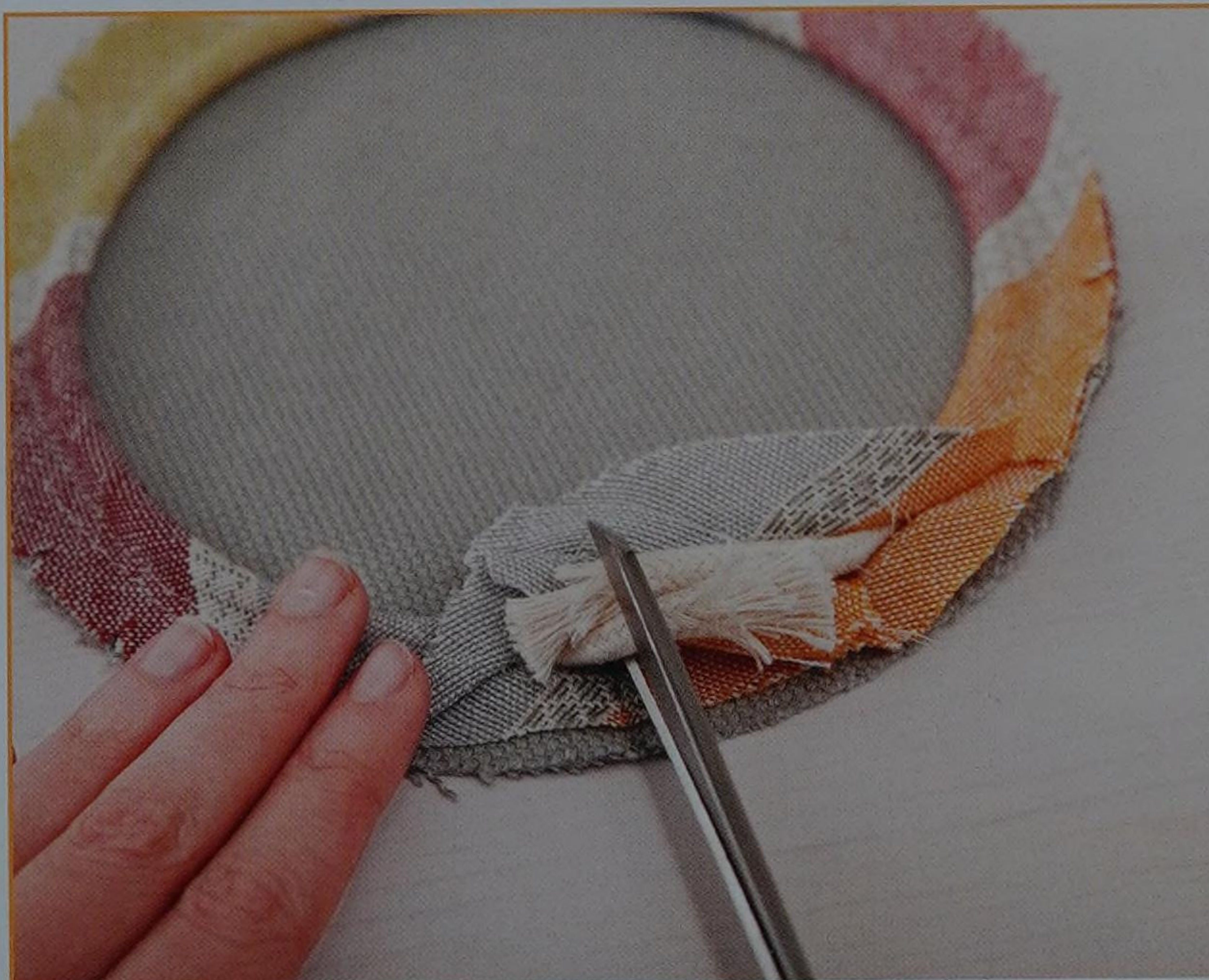
5 Pull the piping cord out of the way. Open out each end of the piping casing and hold the ends with the wrong side of each facing you. Leaving the left-hand end where it is, twist the right-hand end away from you so the right side of the casing is now facing you.



6 Holding the ends in this position, overlap them, left over right, so that the short end of the left-hand piece lines up with the long edge of the right-hand piece, and the corners match up. Pin from top to bottom, as shown.



7 Machine stitch the two ends together, across the pin. Remove the pin and trim the seam allowance to 1cm ($\frac{3}{8}$ in).



8 With the casing opened out, overlap the ends of the piping cord and cut them level. Avoid cutting directly on top of the seam in the casing as it leads to too much bulk. Tuck the ends of the cord inside the casing.



9 Bring the raw edges of the casing together and pin. Machine stitch them closed.



10 Fold the end piece in half and mark the halfway point with pins on opposite edges. Fold in half again the other way and mark the quarter points. Avoid folding directly on the join in the casing. Repeat Steps 3–10 for the other end piece.



Joining the body and the ends

1 Fold the bolster body in half widthways, then in half again. Mark the half and quarter points with pins. Clip the seam allowances along the raw edges at 1.5cm ($\frac{5}{8}$ in) intervals.





2 With right sides together, first match the half and quarter pins on the body and on one end piece, then pin all the way around, matching the raw edges.



3 Using the zip foot and with the bolster body on top, stitch the two pieces together. Stitch as close to the piping as possible and pull gently on the body so that all the raw edges are aligned. Turn to the right side to check the stitching. If the stitches are visible alongside the piping or if the piping feels too loose, stitch around again, this time a little closer to the piping. Open the zip then repeat Steps 2 and 3 to attach the other end piece to the body.



4 Place the bolster pad inside the cover. It should be a tight fit. Manipulate the cover so that the bolster pad fits inside evenly and close the zip.





Piped seat pad

Contrast piping never dates and neither do zingy, classic cotton prints. Here the two combine to make a piped seat pad cover for a boldly coloured, modern, plastic chair that works indoors as well as out. The seat pad is attached to the chair with self-fabric ties and the entire cover easily unzips for washing.

YOU WILL NEED

MATERIALS

- Main fabric
- Contrast fabric for piping
- Calico for pattern
- Invisible zip
- Matching thread
- Piping cord
- Foam pad of 5cm (2in) thickness

TOOLS

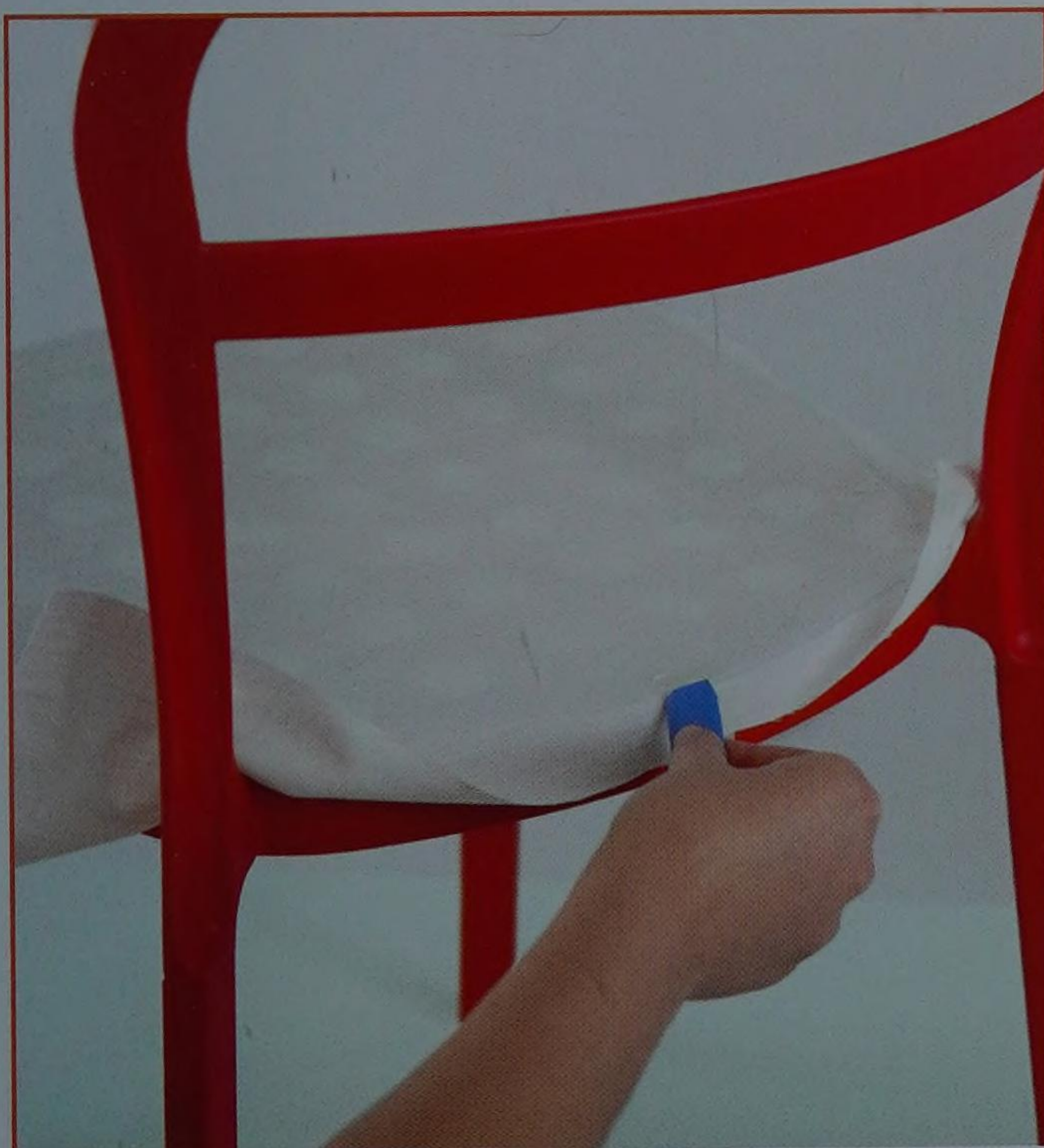
- Scissors
- Masking tape (optional)
- Tailor's chalk
- Sewing gauge
- Sewing machine
- Zip foot
- Tape measure
- Iron



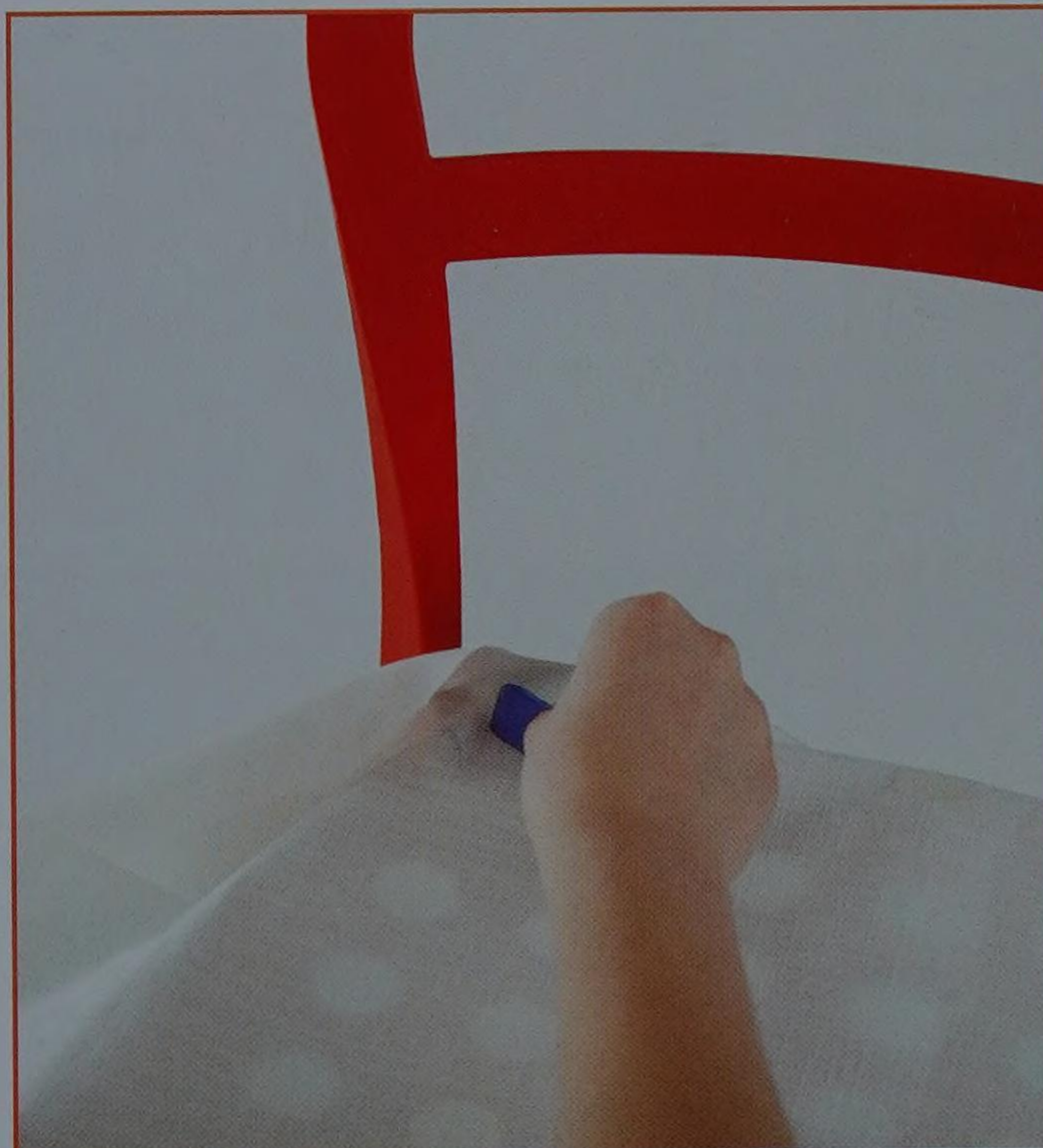
Cutting the foam pad to shape

Use the calico pattern you make as part of this project to cut your foam pad. Just trim off the seam allowance, draw around the pattern piece, and cut out along the line.

Making the pattern



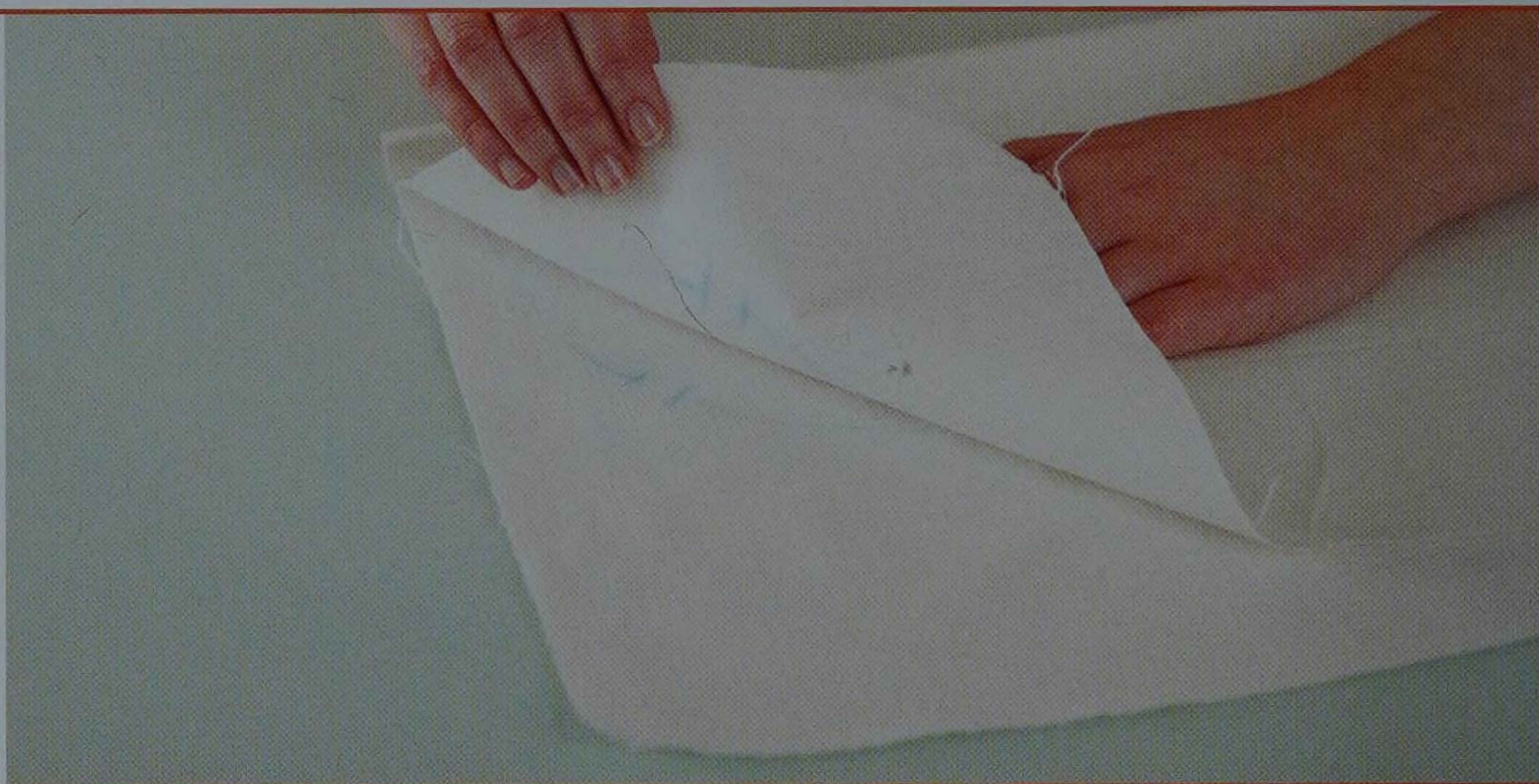
1 Drape the calico over the chair seat, then smooth it out and over the edges. Secure with a little masking tape if necessary. Use tailor's chalk to mark the perimeter of the seat accurately on the fabric.



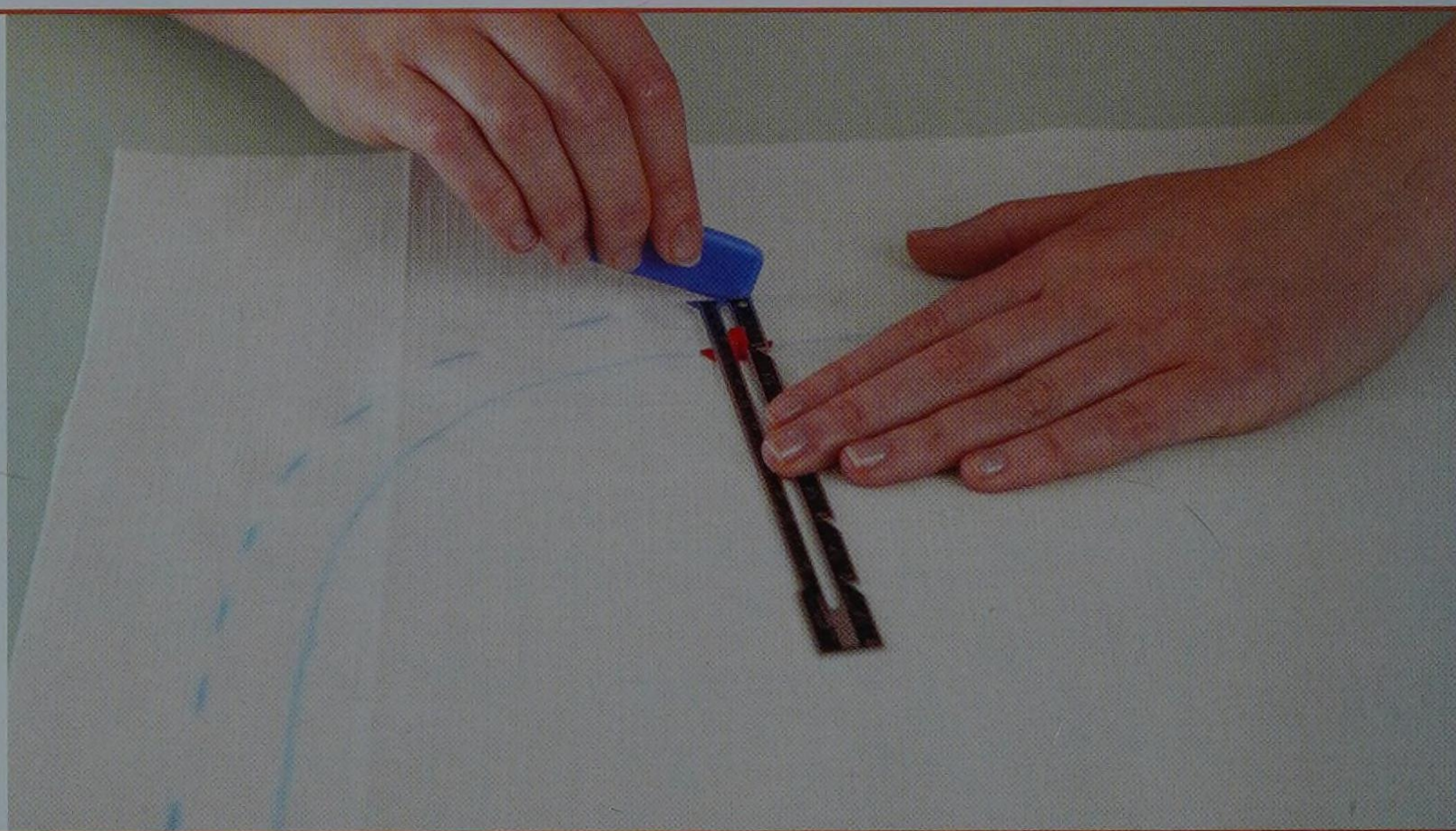
2 Mark the position of the two uprights (the chair stiles) with a line on the fabric either side of each. This is where the ties will be attached.



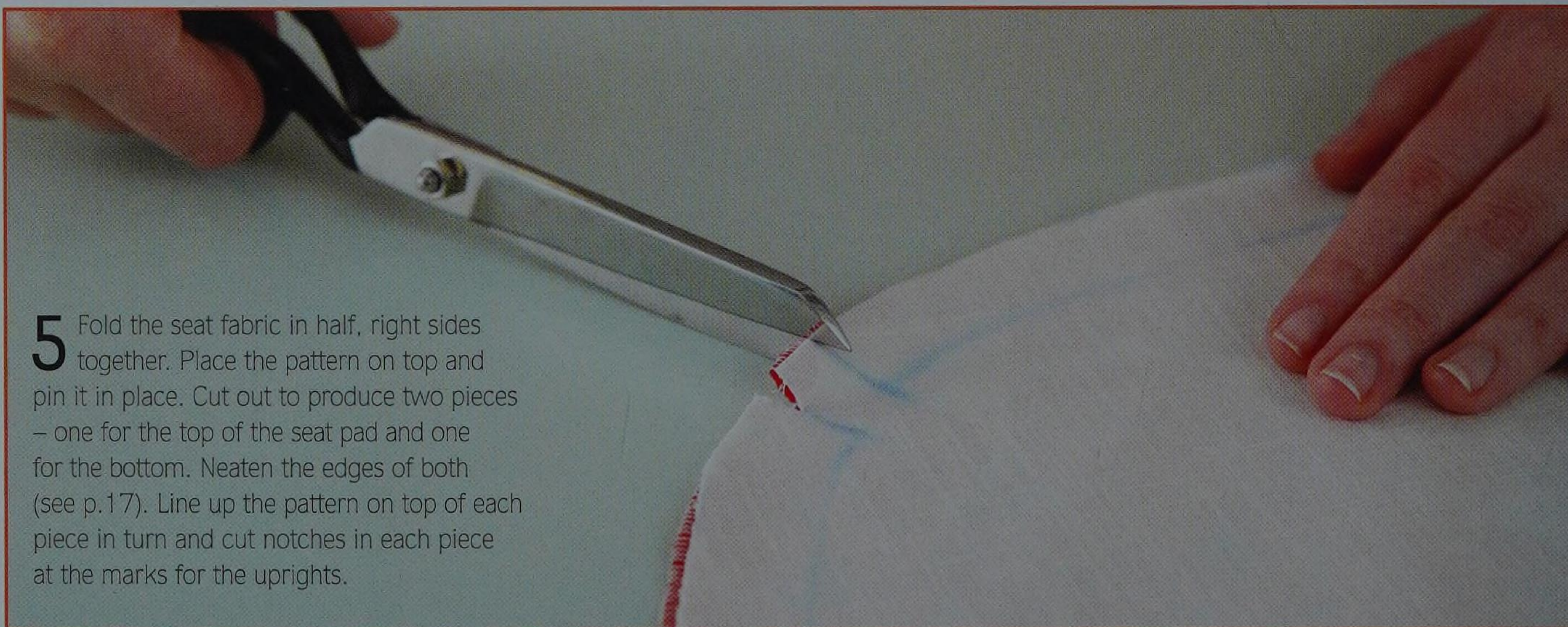
3 Remove the pattern and fold it in half to check that it is symmetrical. Adjust if necessary.



4 Lay the pattern flat on the work surface and use a sewing gauge and tailor's chalk to mark a series of points 2cm ($\frac{3}{4}$ in) from the seat perimeter. Join the points. This will be your cutting line. It allows for a 1.5cm ($\frac{5}{8}$ in) seam allowance and 5mm ($\frac{3}{16}$ in) for ease, so the fabric can be wrapped around the seat pad. Cut out the pattern.



5 Fold the seat fabric in half, right sides together. Place the pattern on top and pin it in place. Cut out to produce two pieces – one for the top of the seat pad and one for the bottom. Neaten the edges of both (see p.17). Line up the pattern on top of each piece in turn and cut notches in each piece at the marks for the uprights.



Attaching the piping



1 Put a pin in the edge of one piece of seat fabric and from here, measure the perimeter. Make a length of piping (see pp.59–61) at least 4cm (1 $\frac{5}{8}$ in) longer than the perimeter.

2 Starting at the back of the seat and leaving 8cm (3in) of piping unattached at the start, pin the piping to one of the seat pieces. Align the raw edge of the piping with the neaten edge of the seat fabric. To ease the piping around the curves, cut a few notches into its seam allowance. Machine the piping to the fabric, using a zip foot positioned right next to the stitching on the piping. Leave 8cm (3 $\frac{1}{4}$ in) of piping unstitched at the end.



3 Lay the cut ends of the piping on top of each other, then cut the piping casing to give a 4cm (1 $\frac{5}{8}$ in) overlap.





4 Open out each end of the piping casing, pull the piping cord out of the way, and hold the ends with the wrong side of each facing you. Leaving the left-hand end where it is, twist the right-hand end away from you so the right side of the casing is now facing you.



5 Holding the ends in this position, overlap them, left over right, so that the short end of the left-hand piece lines up with the long edge of the right-hand piece, and the corners match up. Pin from top to bottom, as shown.



6 Machine stitch the two ends together horizontally across over the pin. Remove the pin and trim the raw edges of the seam to 1 cm ($\frac{3}{8}$ in).

Stitch across the pin



7 With the casing opened out, overlap the ends of the piping cord and cut them level. Avoid cutting directly on top of the seam in the casing as it leads to too much bulk. Tuck the ends of the cord inside the casing, then bring the raw edges of the casing together and machine stitch them closed.



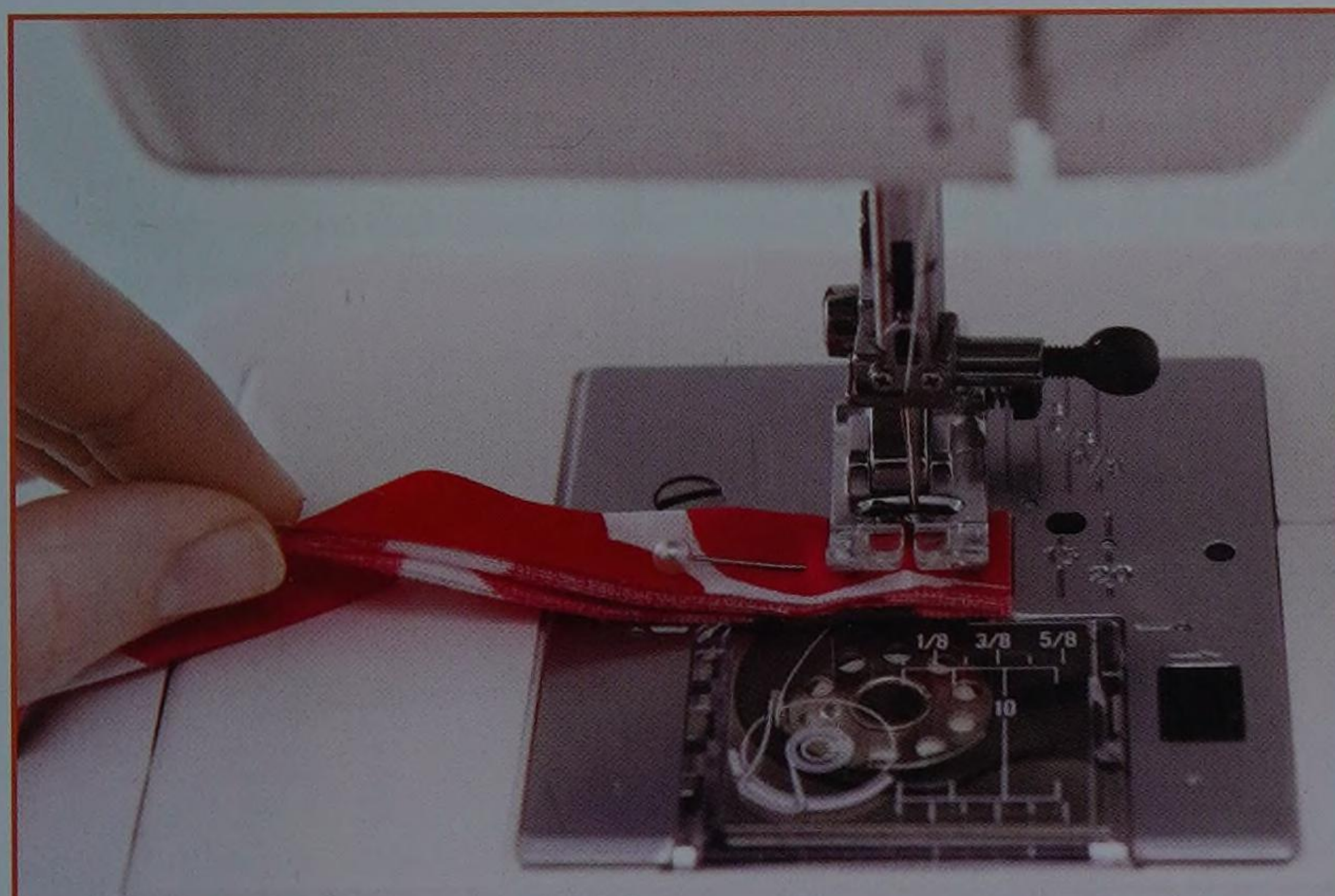
Making the ties



1 Cut a long strip the width of your fabric and 6cm (2 $\frac{3}{8}$ in) wide. Fold in half lengthways, wrong sides facing, then press. Open out, then fold the raw edges into the centre fold. Press again. Cut into two equal lengths.



2 To neaten the ends, fold the ties right sides together in the opposite direction, with the raw edges pointing away from you. Pinch the ends together, matching the folded edges.

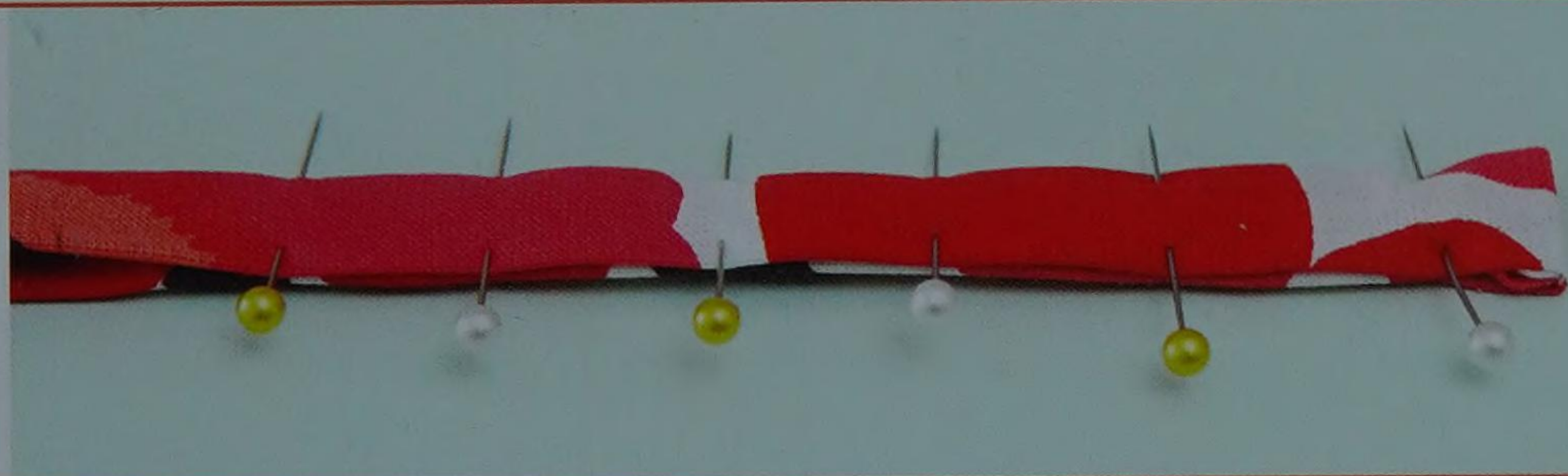


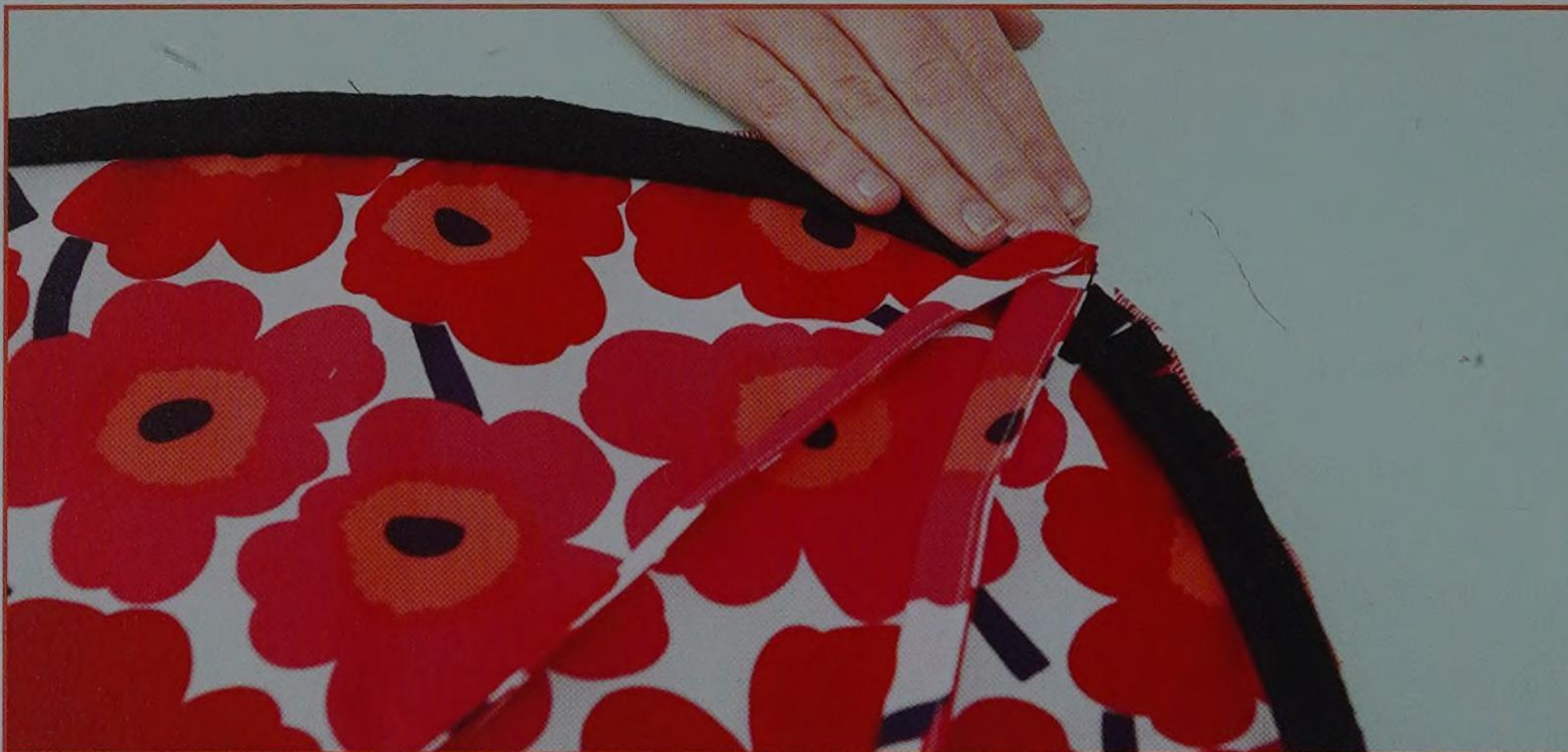
3 Machine stitch across each short end with a 1cm ($\frac{3}{8}$ in) seam allowance.



4 Turn the tie right side out and tuck in the ends.

5 Pin the long edges of each tie closed, then topstitch (see p.16), including the ends.



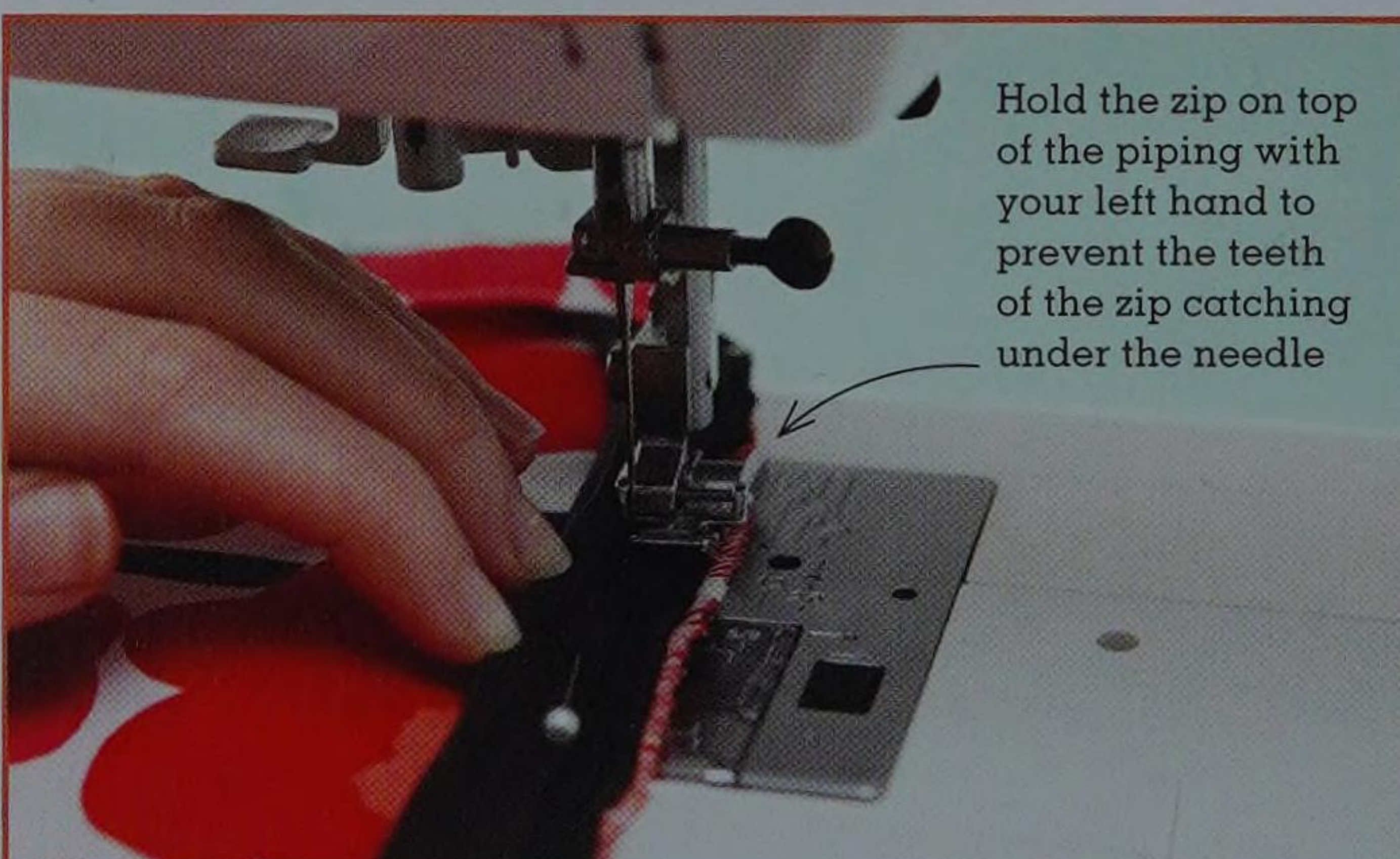


6 Lay the top of the seat pad right side up. Fold each tie in half and place the fold over the notches that mark the uprights, aligning the folded edge of the tie with the raw edges of the seat pad and the piping. Lay the ends of the tie on top of the seat pad, then slightly pull them apart, creating a "V". Machine stitch across the "V" within the seam allowance.

Inserting the zip



1 With the zip face down and open, centre one of its sides between the ties. Position the teeth right on top of the piping. This will allow you to stitch close enough to cover the stitching in the casing. Fold back the loose end of the zip tape and pin at 3cm (1¼in) intervals.

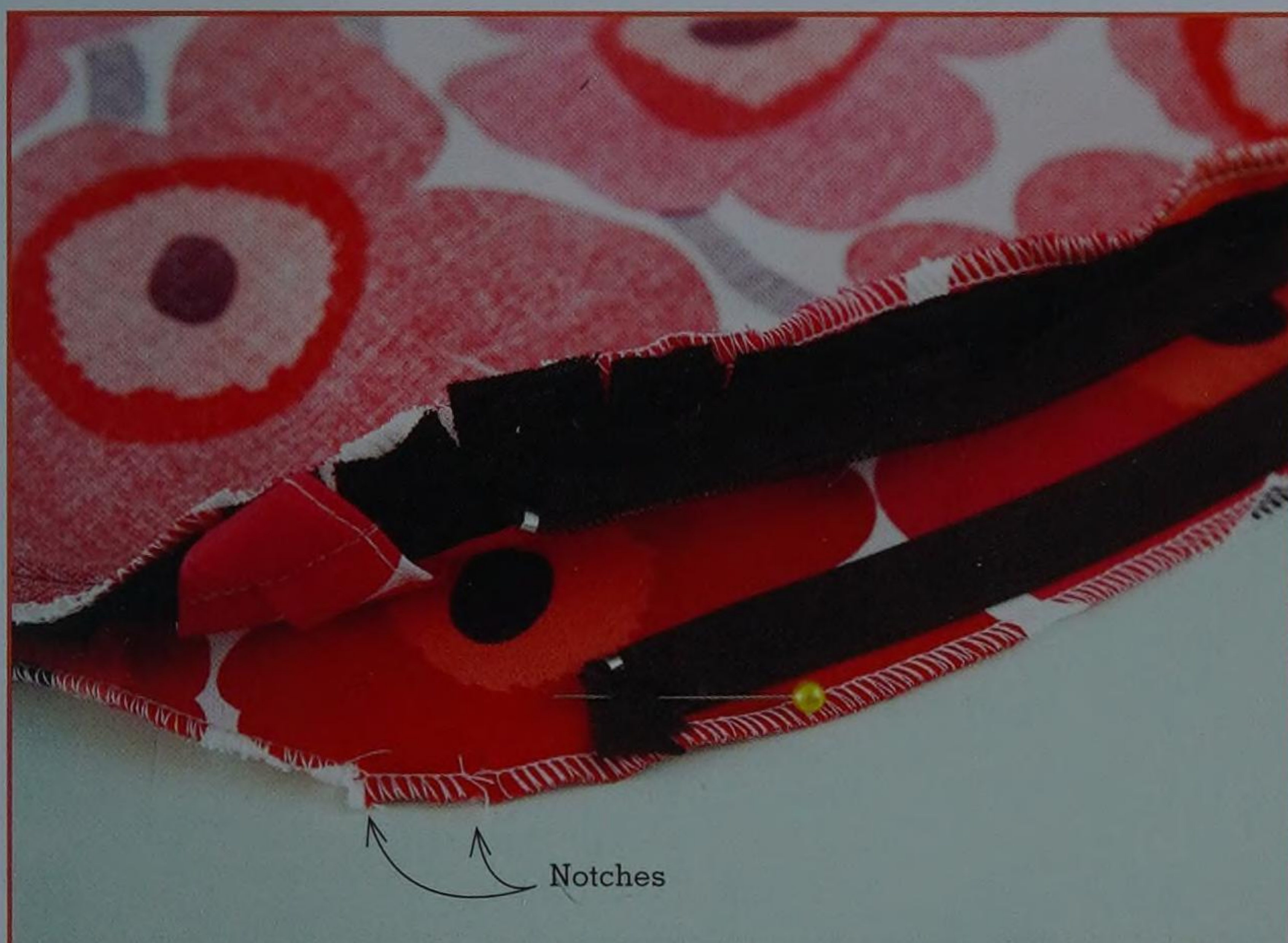


2 Use a zip foot and adjust the needle. Stitch the zip in place, using your left hand to hold the teeth in position on top of the piping. Backstitch at the start and end of the seam to secure your stitching.



3 Fold the bottom of the seat pad in half, then in half again, and mark the half and quarter points with pins. Repeat for the top of the seat pad.





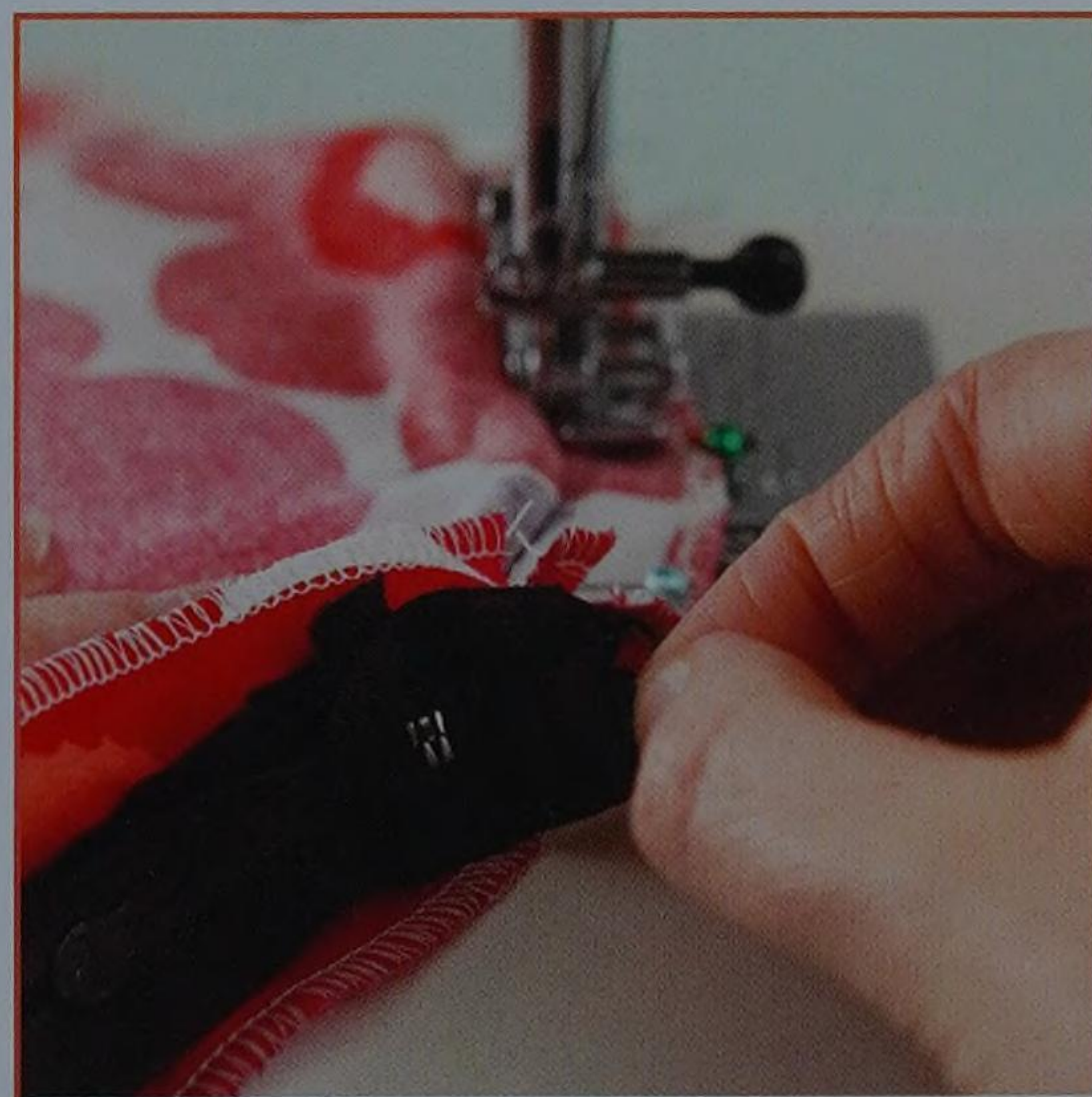
4 Lay the bottom of the seat pad right side up and lay the top, with its zip attached, right side down. Centre the other side of the zip between the notches on the bottom of the seat pad. Ensure that the notches on the bottom of the seat pad align with the ties on the top. Pin in place with the teeth of the zip 1.5cm ($\frac{5}{8}$ in) from the edge and the excess tape folded back. Stitch as before.



5 Close the zip, leaving a hand's width open. Working from the top of the seat pad and with the ties tucked between the top and bottom, match the edges of both, first at the halfway points, then at the quarter-way points. Pin at these points, then pin the remainder of the edges together, easing in any excess fabric.



6 Using a zip foot, having adjusted the needle and working from the top of the seat pad so you can stitch closer to the piping, start machining at one end of the zip. Use the balance wheel to lower the needle and manoeuvre the fabric until the needle is as close to the end of the zip as possible. Ensure that the zip foot is close to the stitching line, then machine round the edges of the seat pad, backstitching at the start to secure your stitching. Check regularly while you sew that the raw edges of the top and bottom of the seat pad are aligned.



7 As you approach the end of the zip, pull the end towards the seam allowance. Sew as close as possible to the end of the zip, again using the balance wheel for accuracy. Backstitch several times to finish. Clip the curved seams, making sure you do not cut through your stitches. Turn the seat pad to the right side and insert the foam.





Piped pouffe

This pouffe with attitude features a fabulous modern fabric and zingy contrast piping. The zip is hidden away underneath the pouffe and is inserted in a similar way to the zip in the Oxford cushion (see pp.32–35), but because sitting on the pouffe puts strain on the zip, some extra strengthening is required.

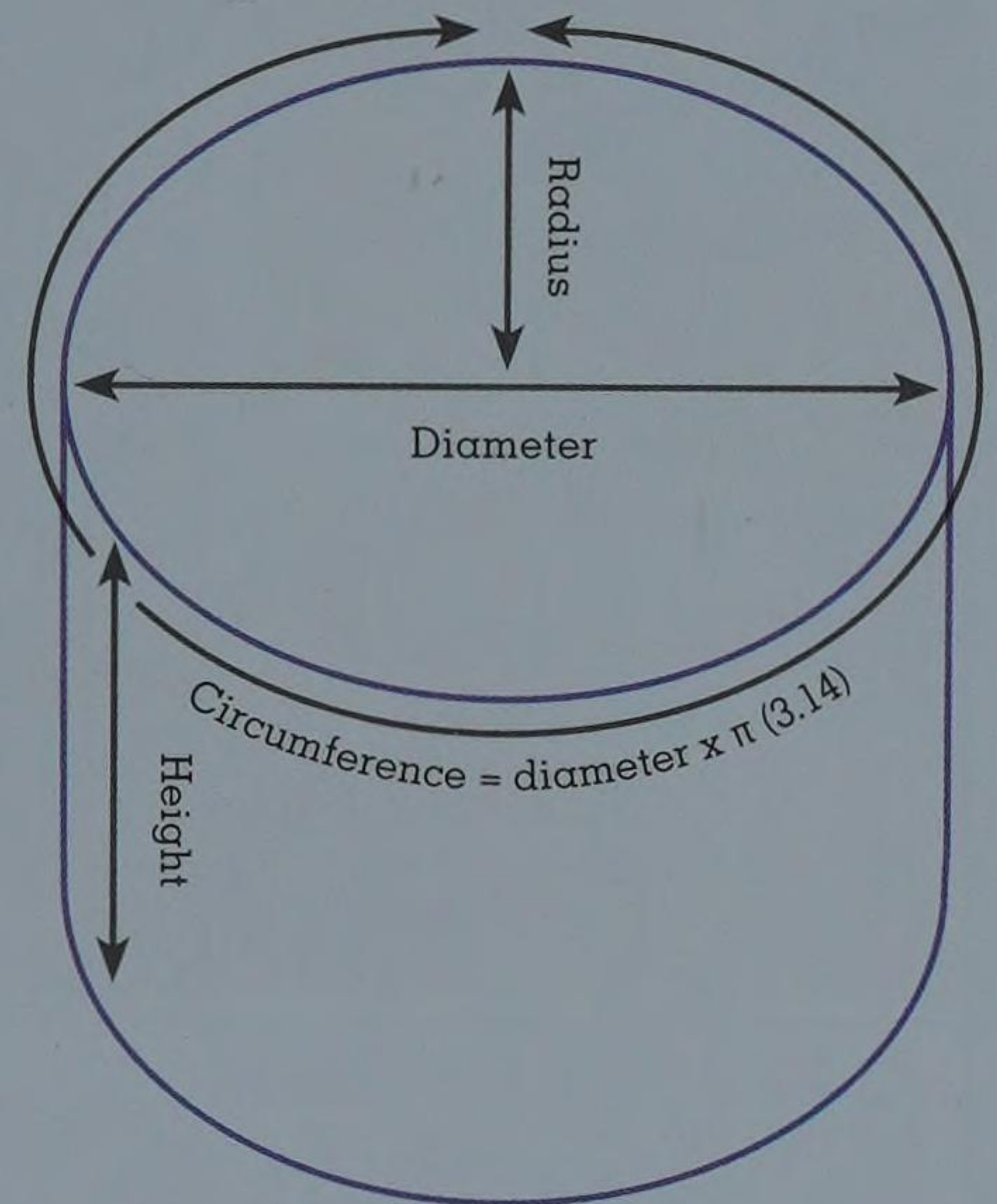
YOU WILL NEED

MATERIALS

- Calico for pattern plus extra (optional) for lining
- Main fabric
- Matching thread
- Contrast fabric for piping
- Contrast thread
- Piping cord
- Filling (3–4 round cushion pads or feathers, polystyrene beads, or polyfibre cushion filling)

TOOLS

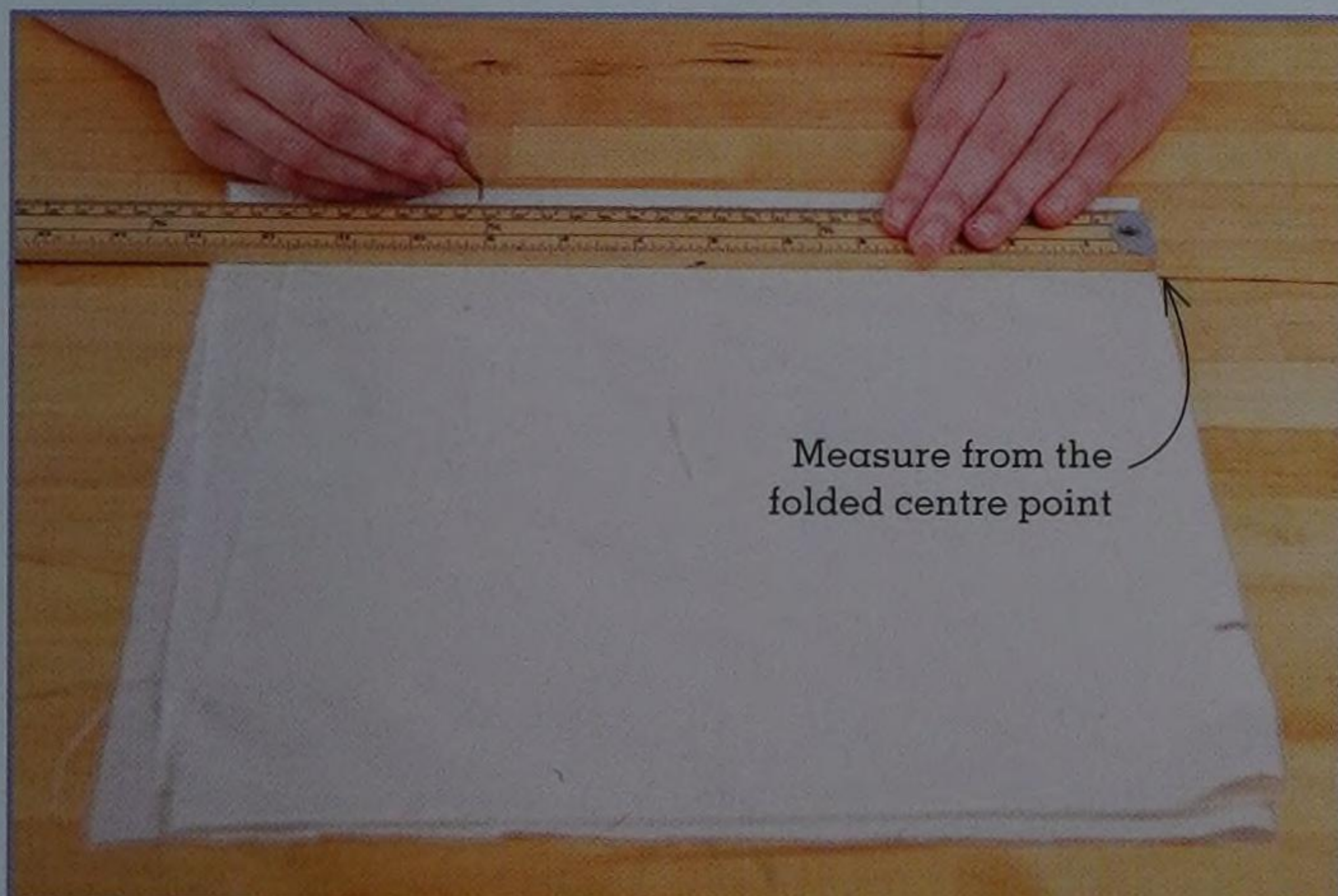
- Ruler
- Pencil
- Masking tape
- Compass or string
- Scissors
- Pins
- Sewing machine
- Iron
- Fabric pen
- Zip foot
- Zip, 6cm (2 $\frac{3}{8}$ in) shorter than the diameter of the pouffe



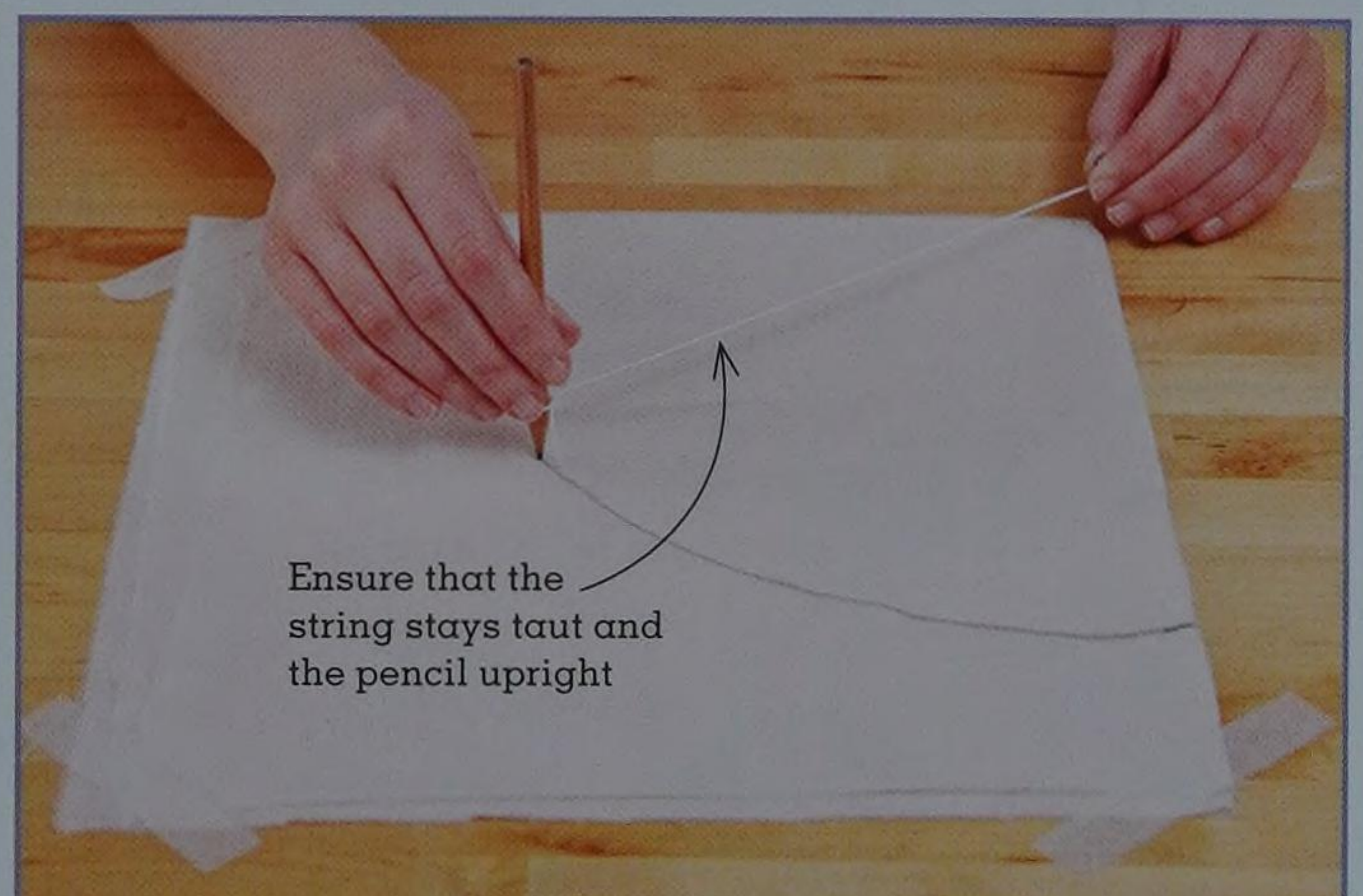
Calculating the size

The diameter of your pouffe should be the same as the diameter of your cushion pads. Work out the circumference by multiplying the diameter by π (3.14). Decide the height according to the thickness of your filling.

Making a pattern and cutting out

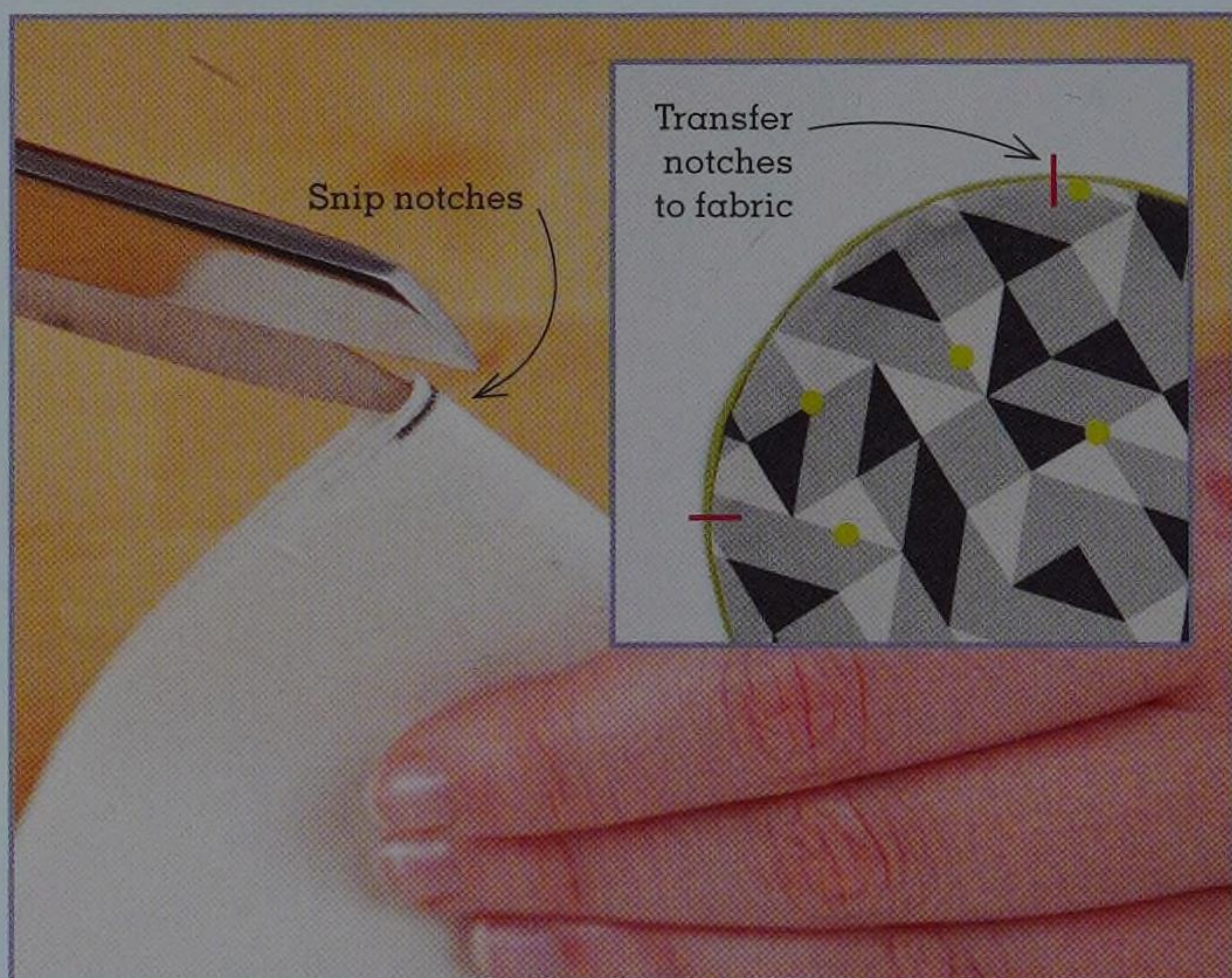


1 Fold a square of calico in half then in half again. Calculate the radius of your pouffe (half the diameter) and add a 1.5cm ($\frac{5}{8}$ in) seam allowance. Measure and mark this distance on two adjacent sides of the calico, starting at the folded centre point.

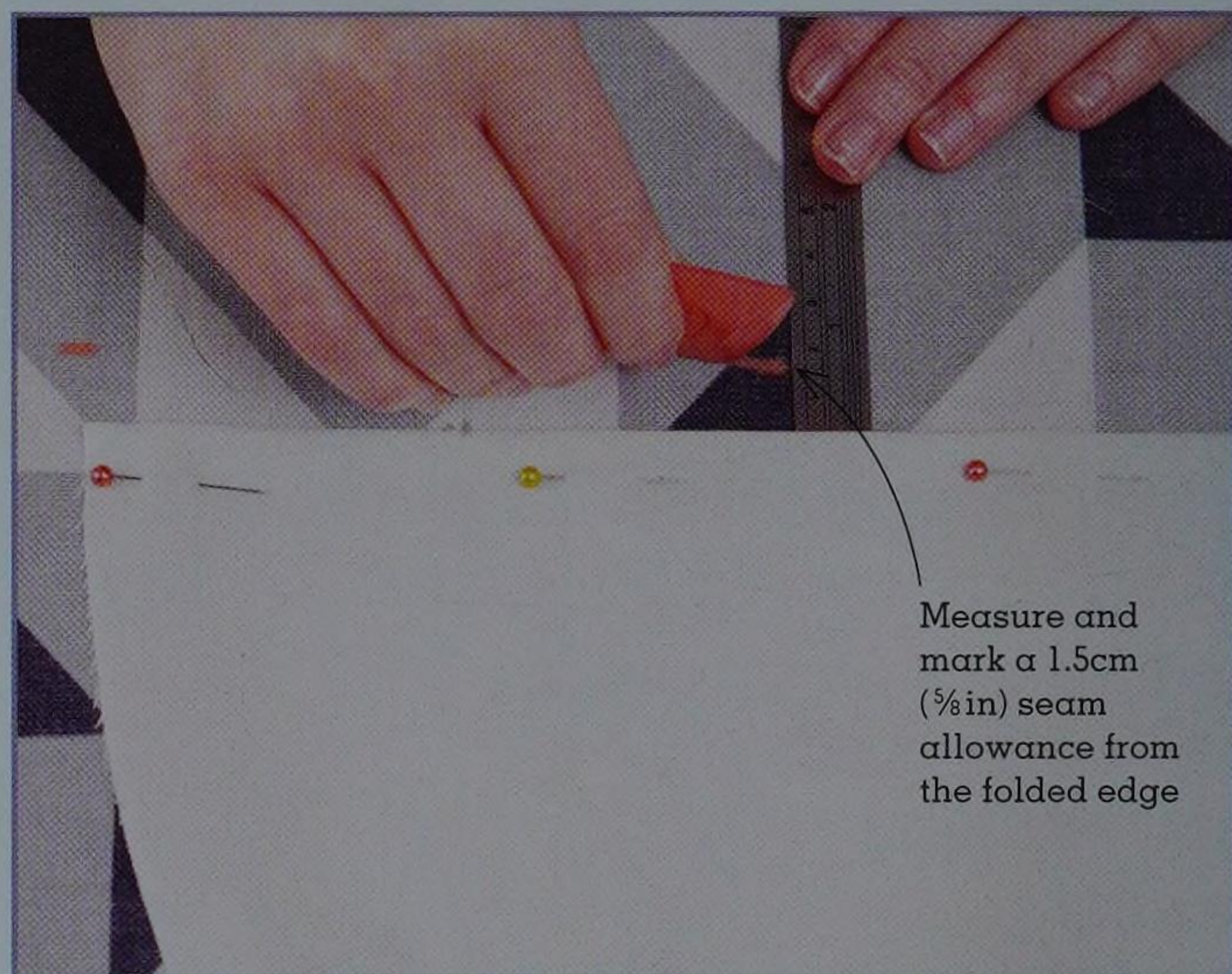


2 Tape the folded calico to the work surface. Use a compass to draw an arc from point to point or tie a pencil to a piece of string. Hold the pencil at one of the marks and, holding the string taut, pin the other end of the string to the folded centre point. Hold the pencil upright at one mark and draw an arc to the second mark. Cut along the arc to cut out the pattern piece.

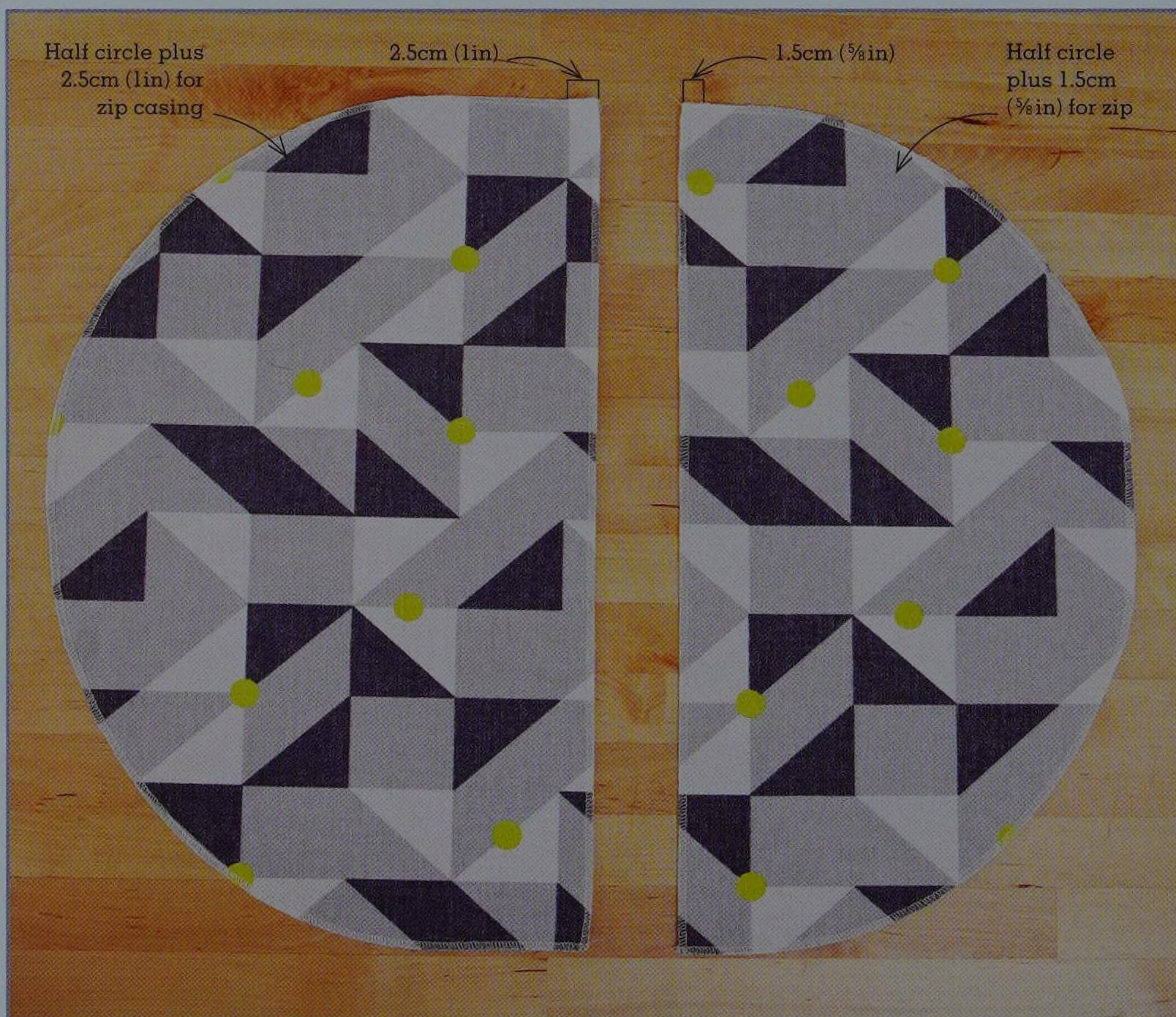




3 Cut along the arc to make the calico pattern piece. With the calico still folded, snip notches at the half and quarter points. Open the pattern piece and lay it on the main fabric. Pin and cut out, then transfer the notches to the fabric (inset). Neaten the edges of the fabric circle (see p.17). This is the top of your pouffe.

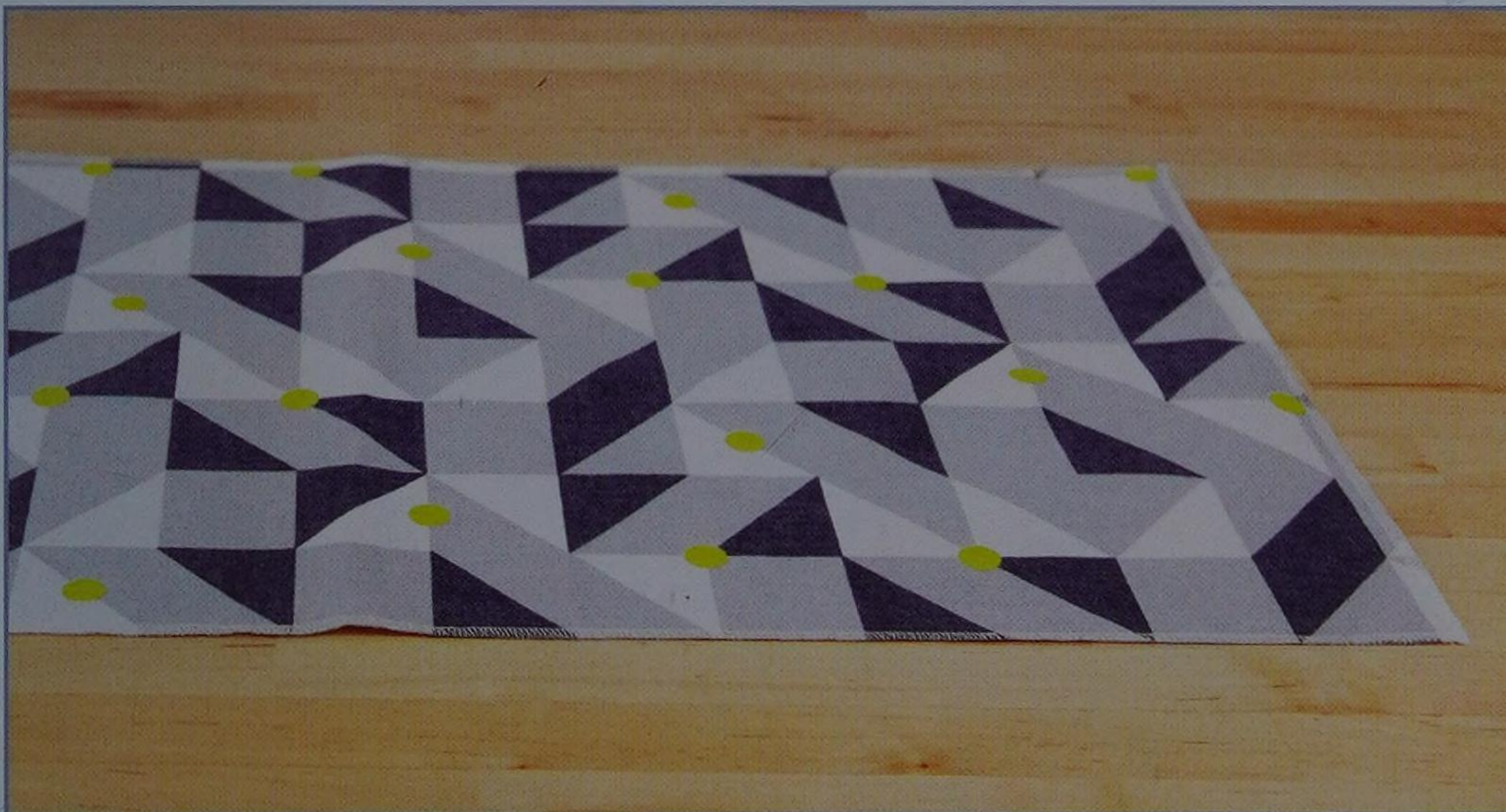


4 For the base of the pouffe, fold the pattern piece in half and place on the fabric. Measure and mark 1.5cm ($\frac{5}{8}$ in) from the folded edge at several points. Join the marks. Cut the fabric out around the pattern piece, cutting the straight edge along the new line. Repeat to make a second base piece, but this time add 2.5cm (1in) along the folded edge. Mark and cut out as before.

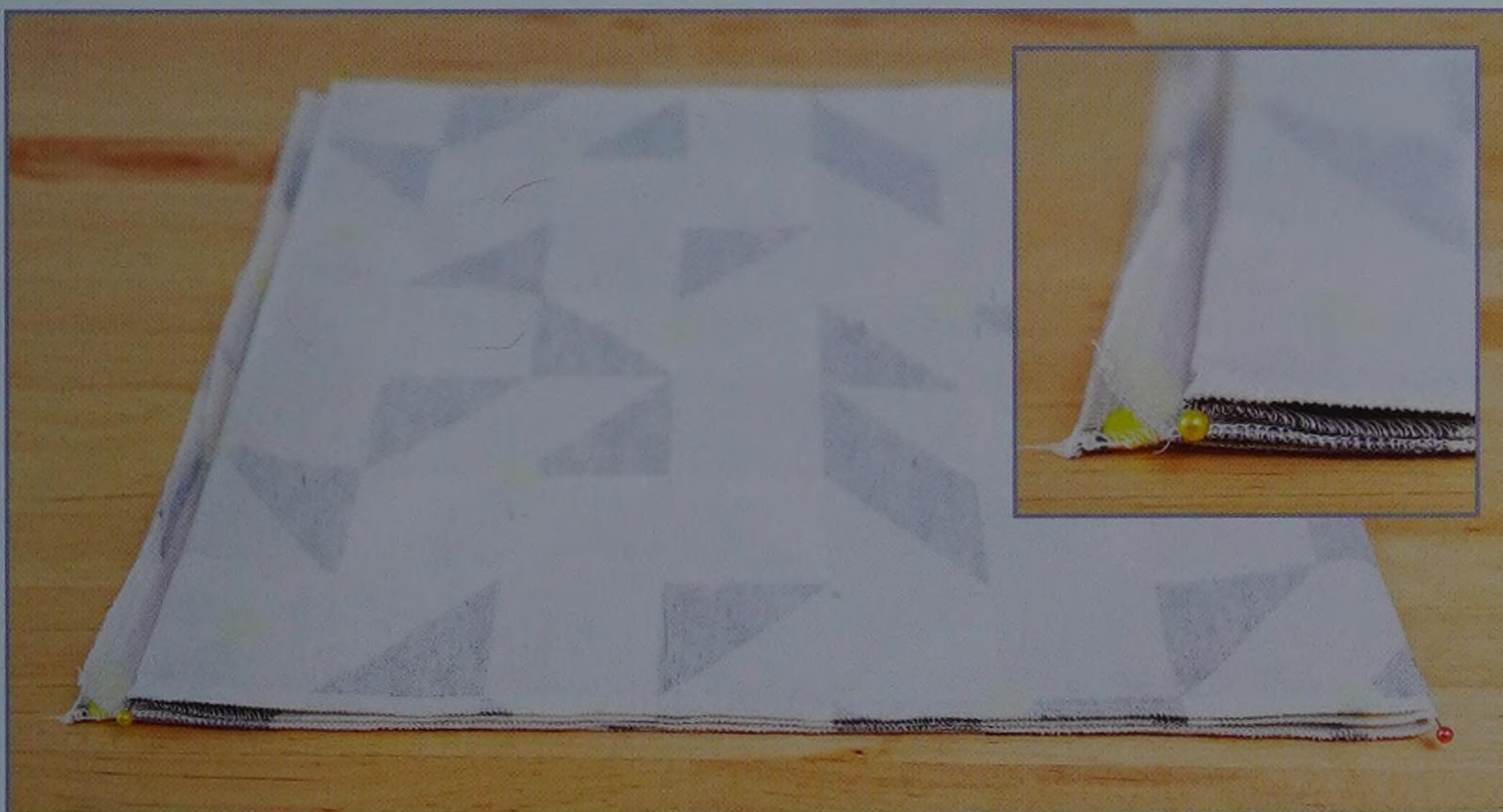


5 You will now have two pieces for the base, one with an additional 1.5cm ($\frac{5}{8}$ in) along its straight edge, and the other with an additional 2.5cm (1in). Neaten the edges of the two pieces.

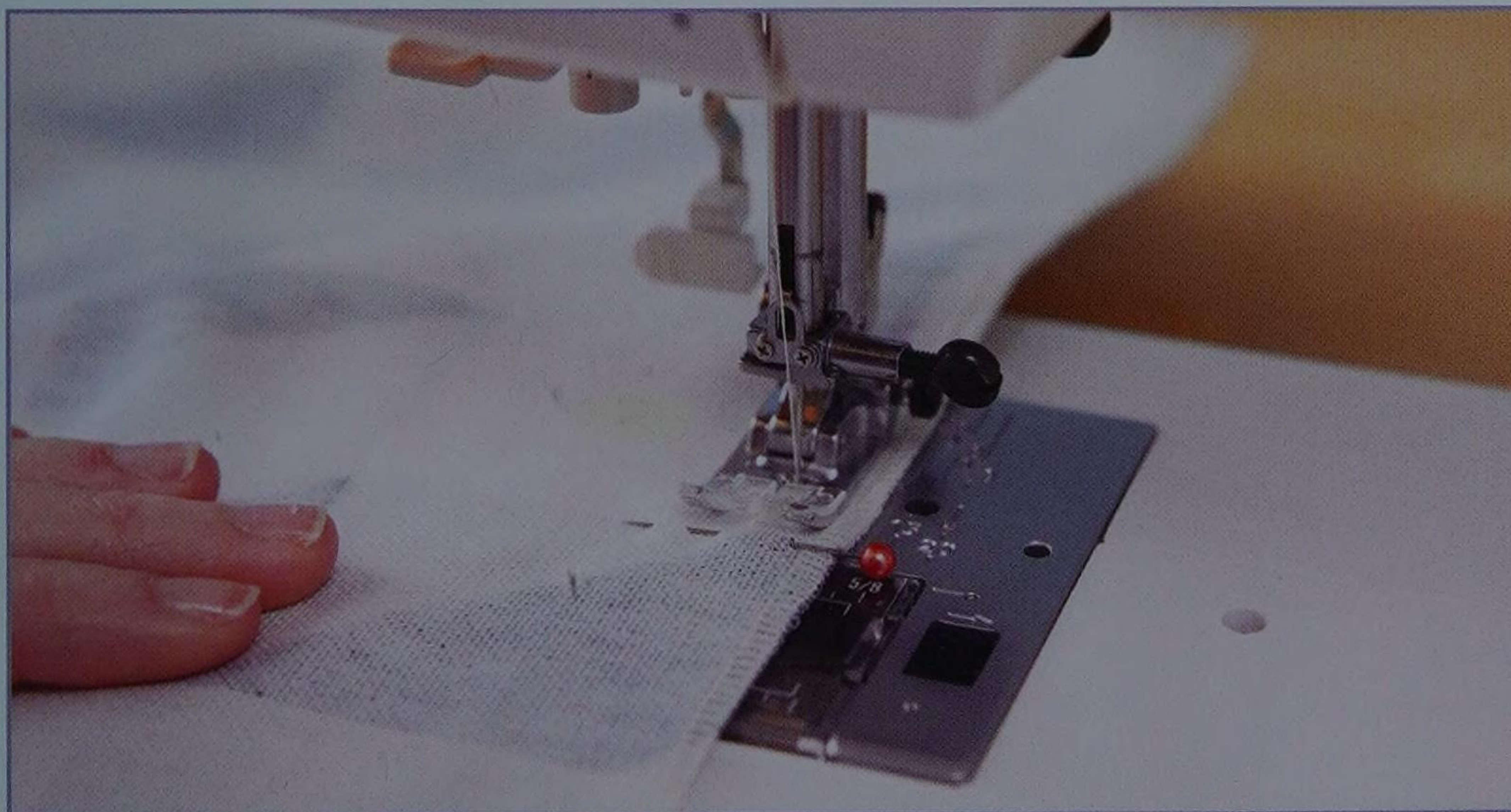




6 For the body of the pouffe, cut a fabric rectangle with its long sides equal to the circumference of your pouffe, plus two 1.5cm ($\frac{5}{8}$ in) seam allowances, and with its short sides equal to the height of your pouffe, plus two 1.5cm ($\frac{5}{8}$ in) seam allowances. Neaten all the edges.



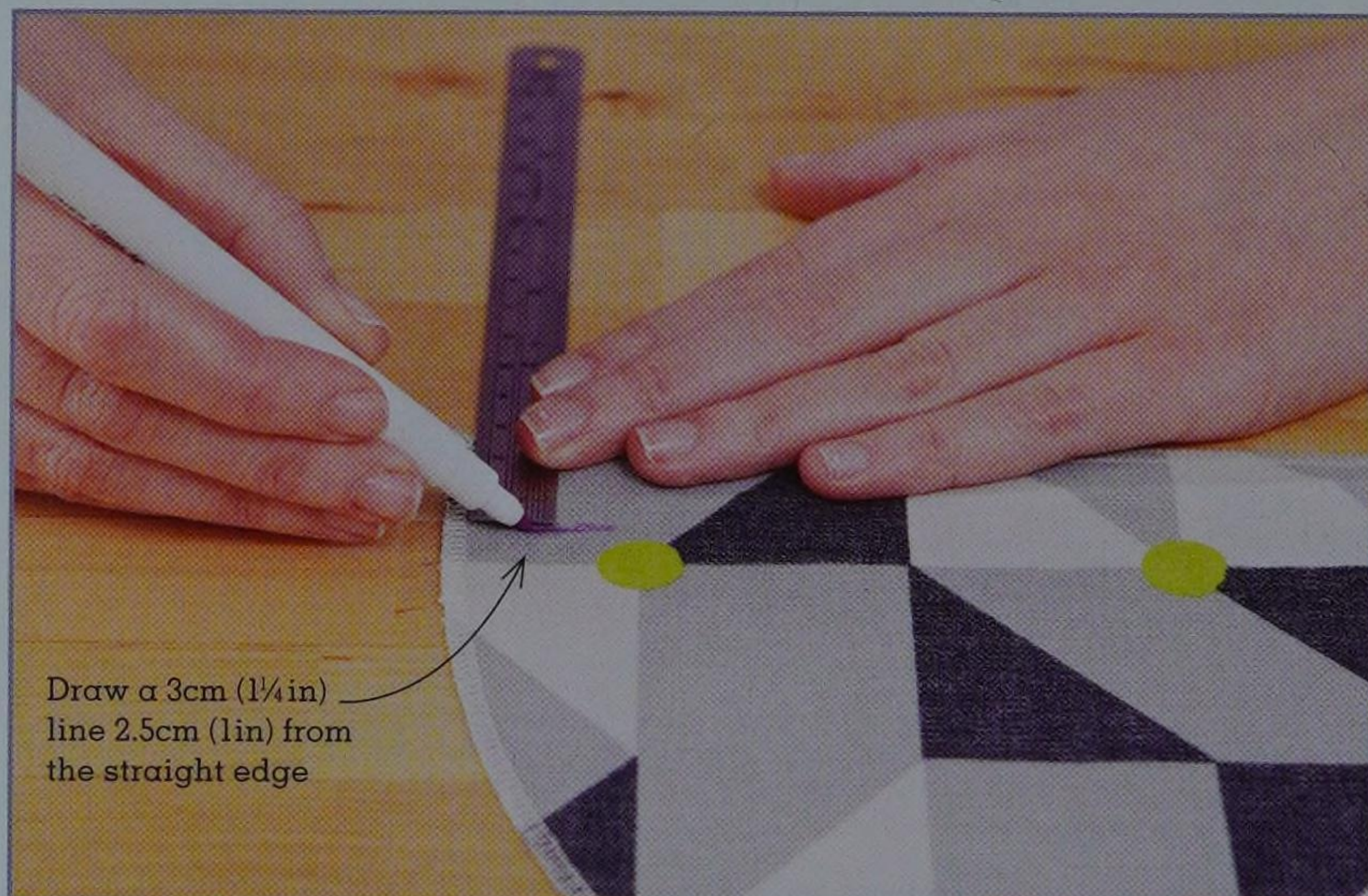
7 With right sides together, join the two short sides with a 1.5cm ($\frac{5}{8}$ in) seam allowance to create a cylinder. Press the seam open. Fold the fabric cylinder in half and mark the half points with pins at the top and bottom edges. Fold in half again and mark the quarter points with pins (inset).



8 Stitch a line of ease stitching (see p.17) within the seam allowance and between the half and quarter markers on the body of the pouffe, stopping and starting at each pin. This will help you to ease in any excess fabric when you come to assemble the pouffe.

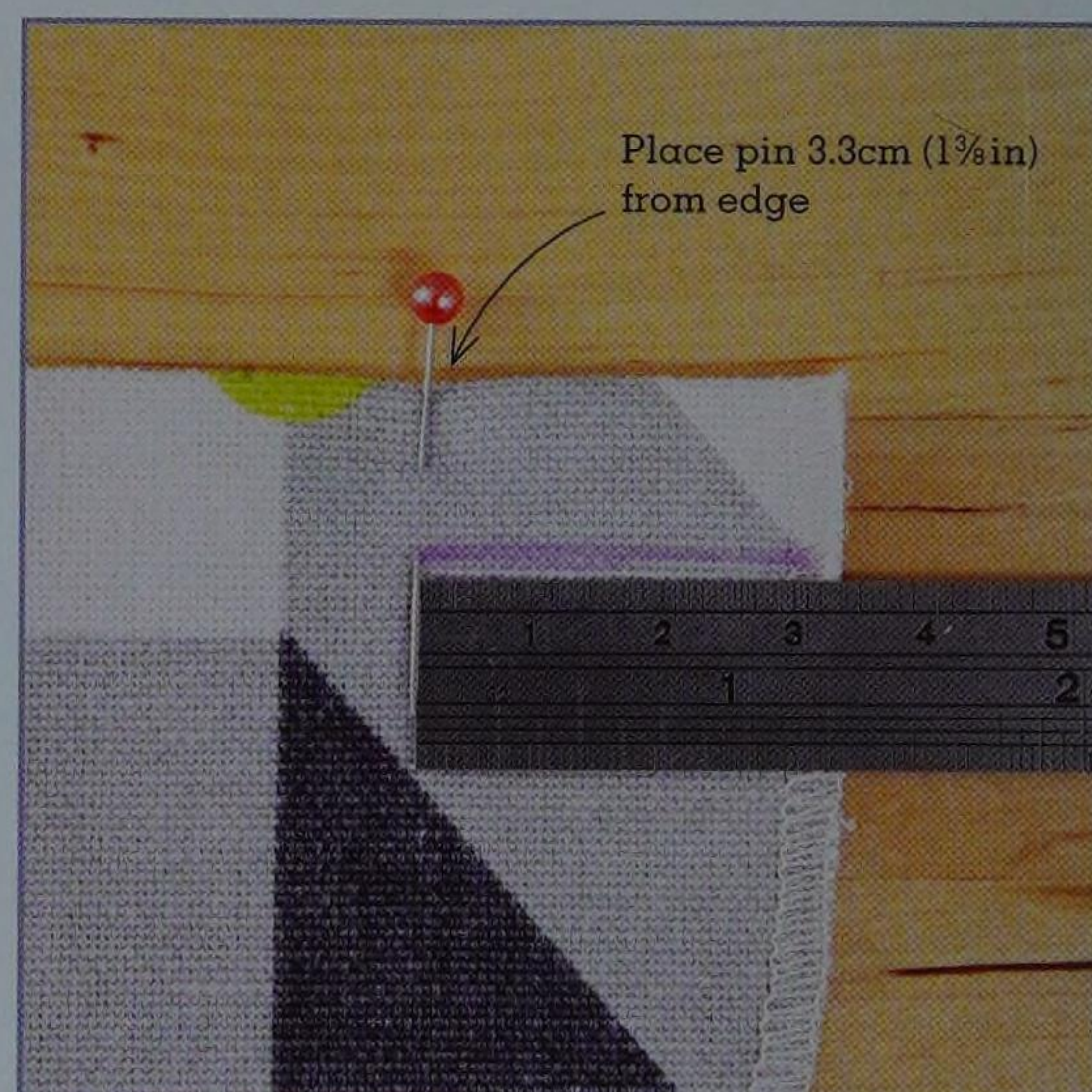


Inserting the zip



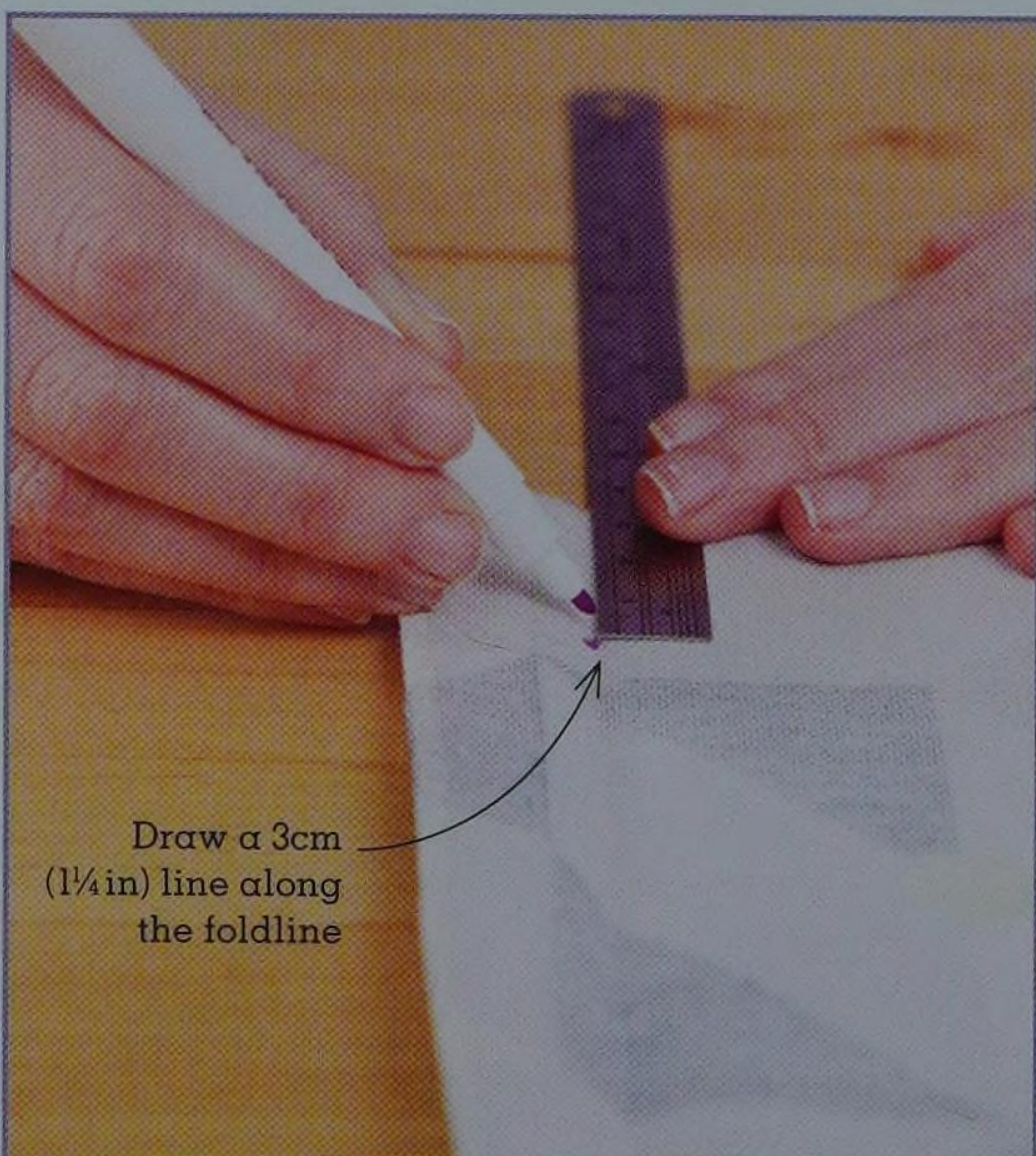
Draw a 3cm (1¼in) line 2.5cm (1in) from the straight edge

1 With the smaller base piece face down, turn back then press the 1.5cm (⅝in) seam allowance. Turn the piece face up and unfold the seam allowance. Using a fabric pen, draw a 3cm (1¼in) line parallel to the foldline and 2.5cm (1in) from the straight edge. Repeat at the other end of the foldline. This is where the two base pieces will be stitched together.



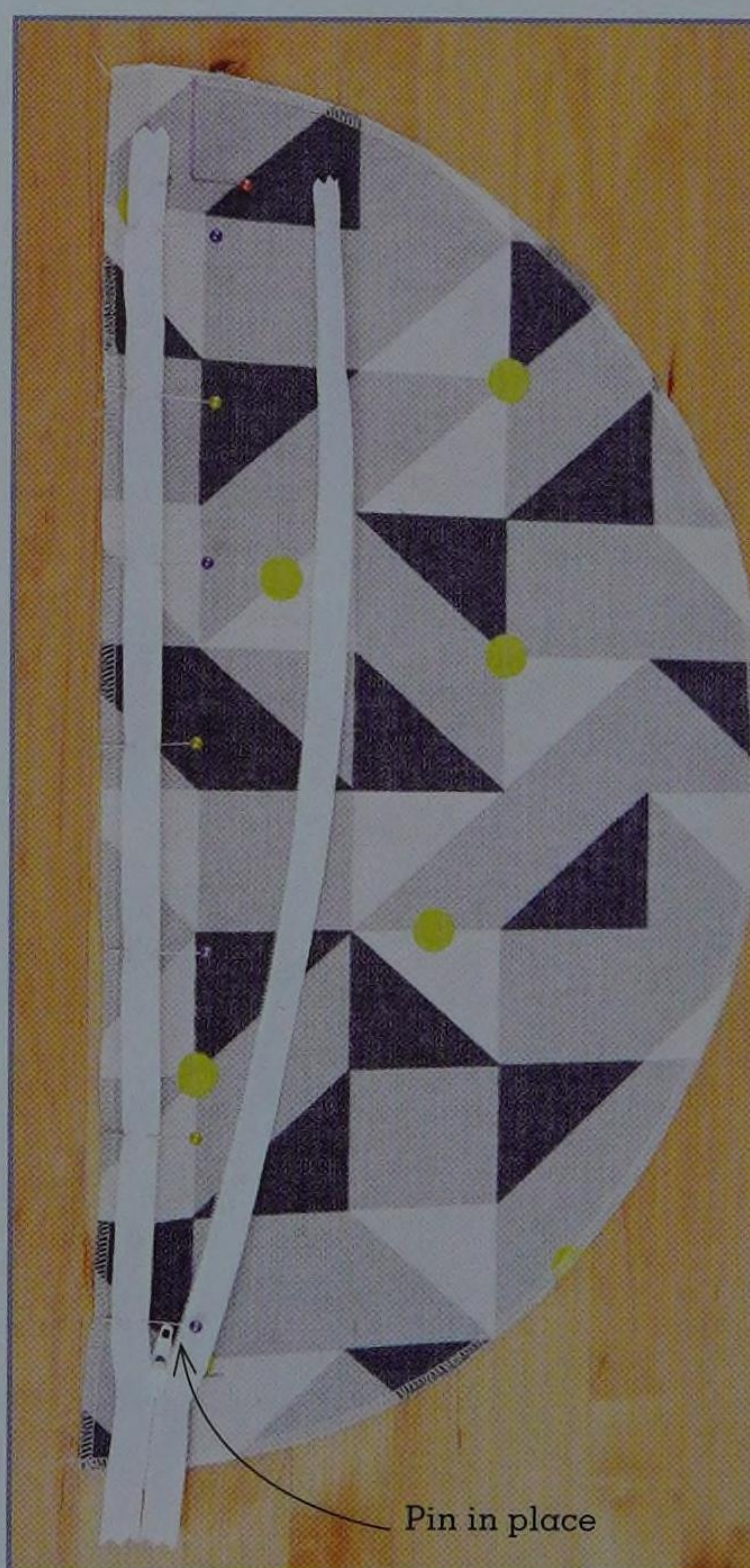
Place pin 3.3cm (1⅓in) from edge

2 Re-fold the 1.5cm (⅝in) seam allowance. Mark with a pin on both ends of the foldline at 3.3cm (1⅓in). This is where the zip will go.



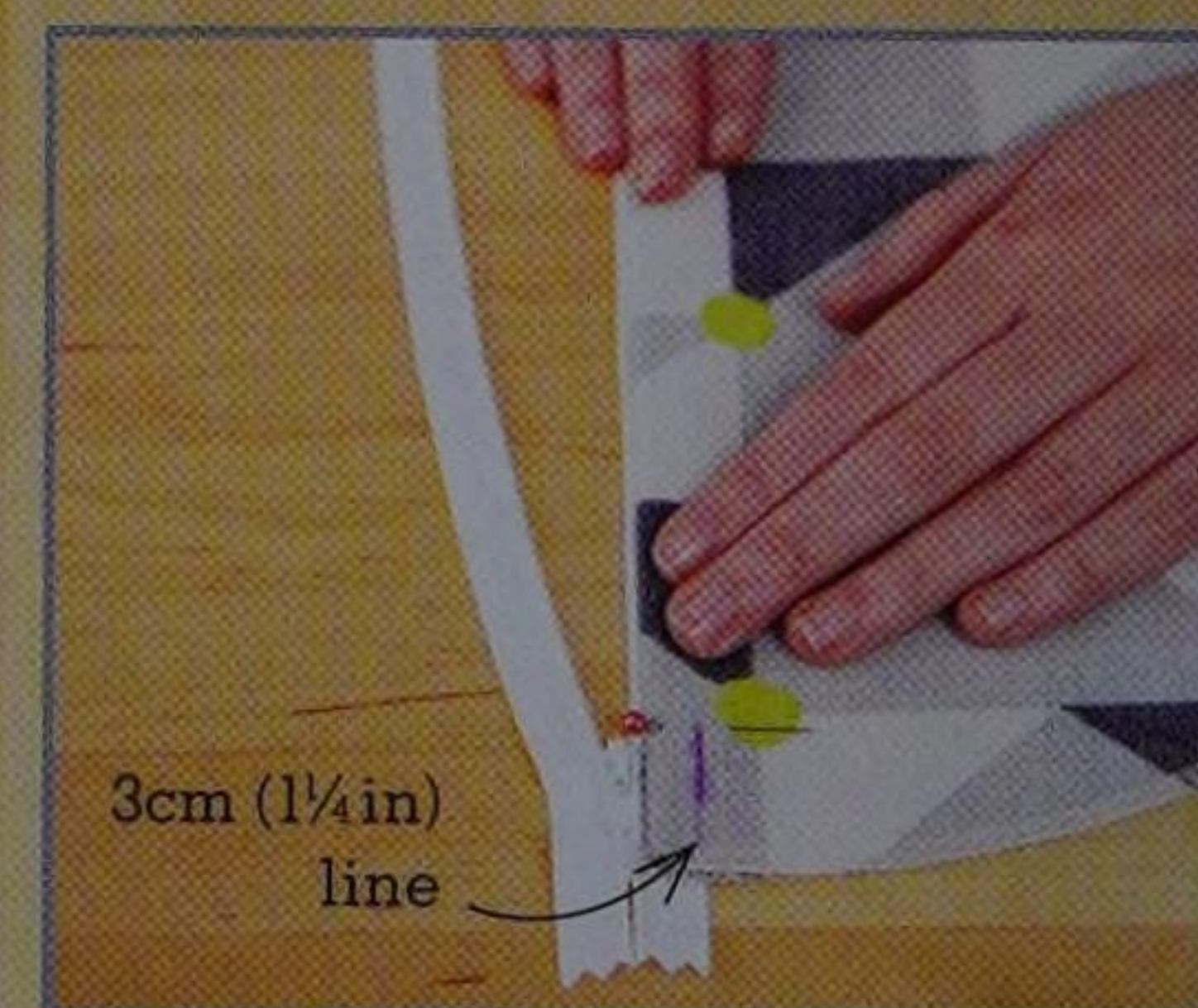
Draw a 3cm (1¼in) line along the foldline

3 With the larger base piece face down, turn back then press the 2.5cm (1in) seam allowance. Unfold the seam allowance and on the wrong side of the fabric, draw a 3cm (1¼in) line along the foldline from one end. Repeat at the other end of the foldline. Where the lines end, mark the right side of the fabric with dots.



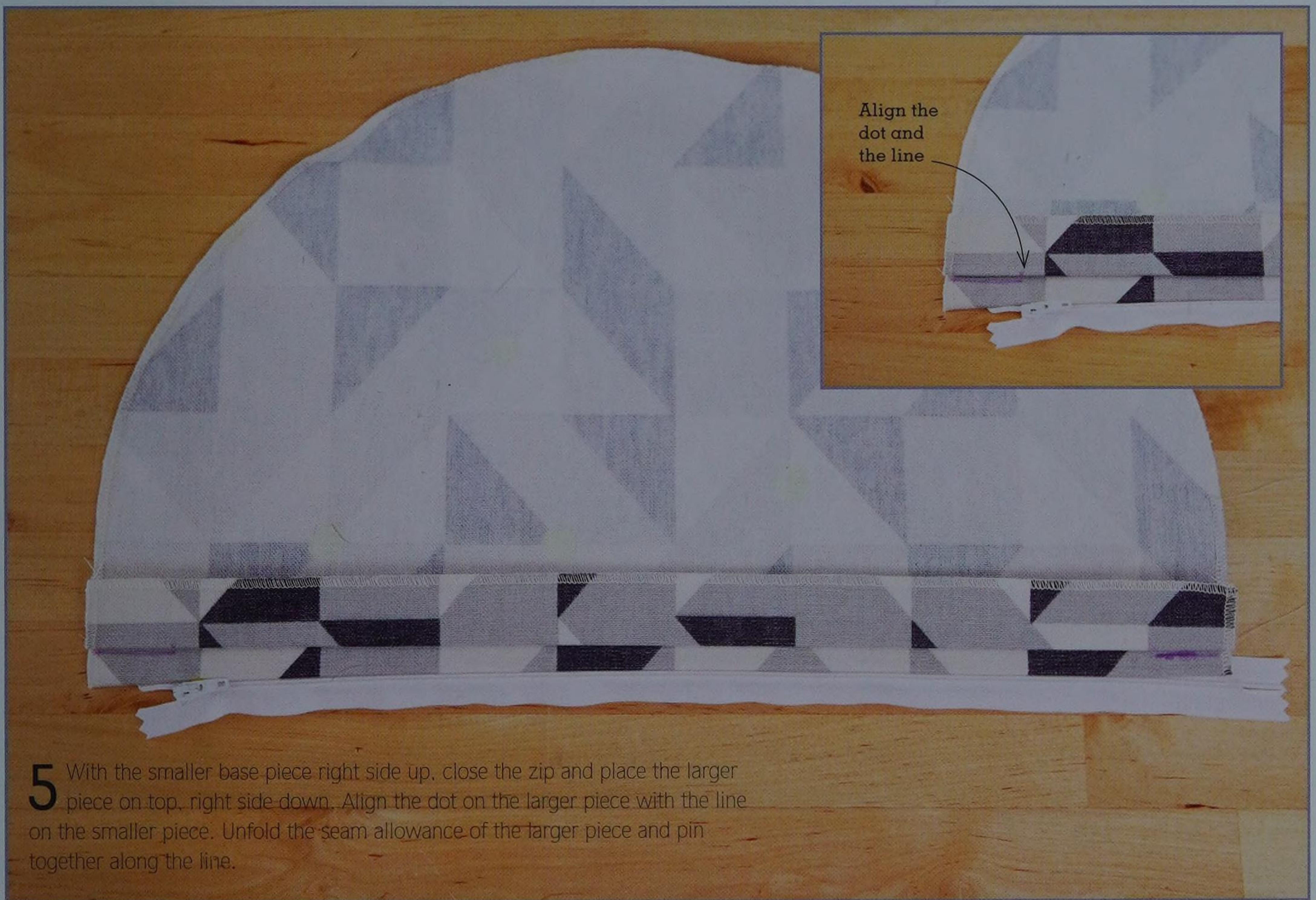
Pin in place

4 Place the smaller base piece face up. With the zip face down and open, place one side of the zip between the marks made in Step 2. Pin in place with the teeth just overhanging the foldline. Using a zip foot and adjusting the needle so it is as close to the teeth of the zip as possible, stitch the zip in place.

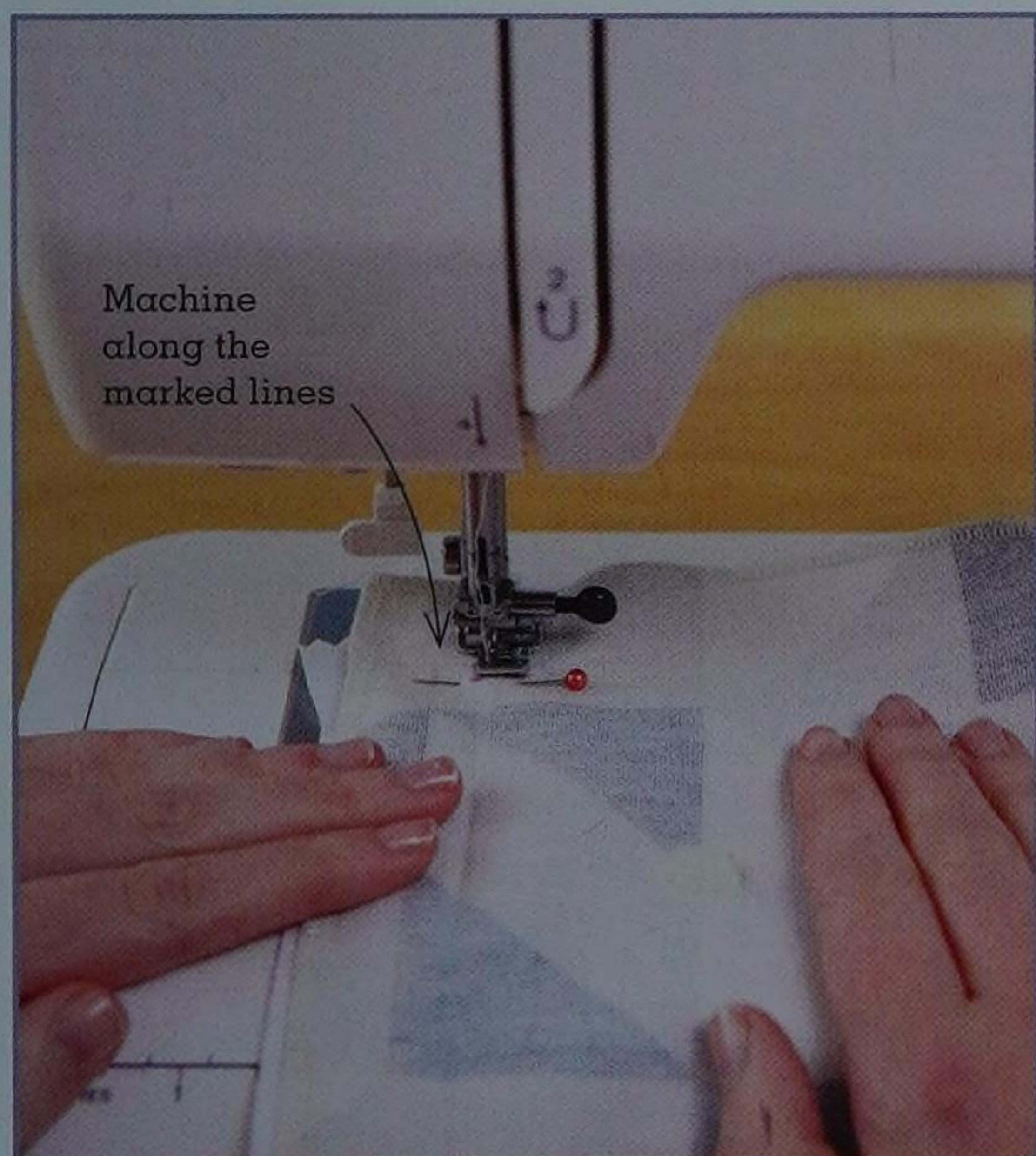


3cm (1¼in) line





5 With the smaller base piece right side up, close the zip and place the larger piece on top, right side down. Align the dot on the larger piece with the line on the smaller piece. Unfold the seam allowance of the larger piece and pin together along the line.



6 Machine along the foldlines to join the two base pieces at either end of the zip. Press the seam open.



7 Open the joined base piece flat and lay it wrong side up. Match the second side of the zip to the neaten straight edge of the larger base piece. Tack the zip in place through all the layers.



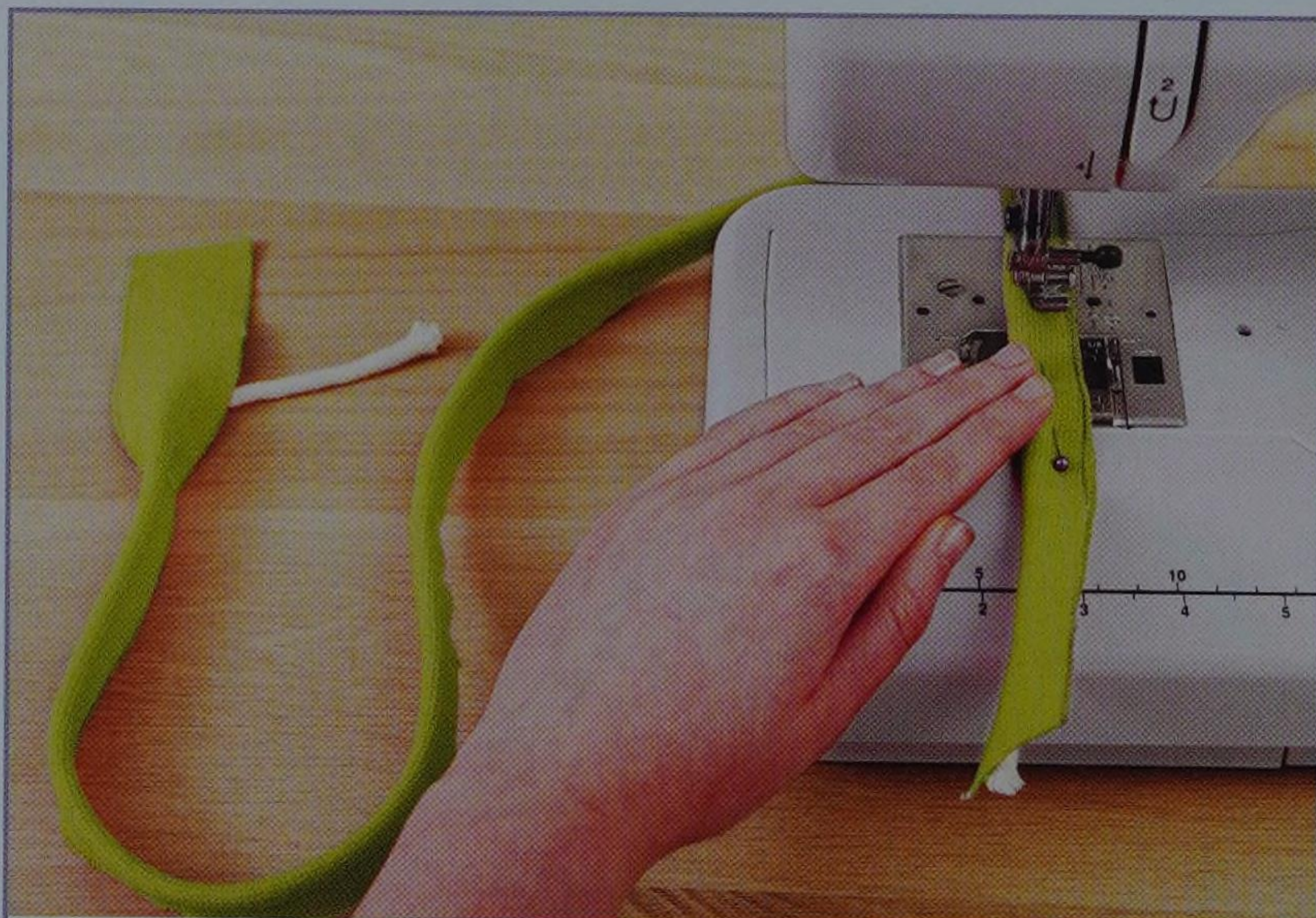


8 Working from the right side and using stitch length 3, stitch the zip in place. Starting at the closed end of the zip and backstitching to secure the thread, machine across the short end of the zip until the foot has cleared the teeth. Leave the needle down, lift the foot, and pivot to sew along the tacked side of the zip.



9 Sew along the length of the zip, keeping the edge of the foot along the edge of the teeth. Stop at the end of the zip, then pivot again and stitch along the other short end. Backstitch to secure.

Attaching the piping



1 Make two lengths of piping (see pp.59–61) from the contrast fabric, at least 4cm (1 $\frac{5}{8}$ in) longer than the circumference of the pouffe. Leave 10cm (4in) of each end unstitched. Snip the seam allowance at 1.5cm ($\frac{5}{8}$ in) intervals to ease the piping around the curves.



Seam allowance snipped at 1.5cm ($\frac{5}{8}$ in) intervals to ease the piping around the curves

2 With right sides together, align the raw edge of the piping with the edge of the top of the pouffe. Using a zip foot, stitch as close to the piping cord as possible. Leave 10cm (4in) unstitched at the start and finish.





3 To join the ends of the piping, place the pouffe top right side up, with the unstitched ends of the piping lying on top of each other. Measure and mark the casing to give an overlap of 4cm (1 $\frac{5}{8}$ in). Snip off the excess casing.



4 Open out each end of the piping casing and hold the ends with the wrong side of each facing you. Leaving the left-hand end where it is, twist the right-hand end away from you so the right side of the casing is now facing you.



5 Holding the ends in this position, overlap them, left over right, so that the short end of the left-hand piece lines up with the long edge of the right-hand piece, and the corners match up. Pin from top to bottom, as shown.





6 Machine stitch the two ends together across the pins. Remove the pins and trim the raw edges of the seam to 1 cm ($\frac{3}{8}$ in).



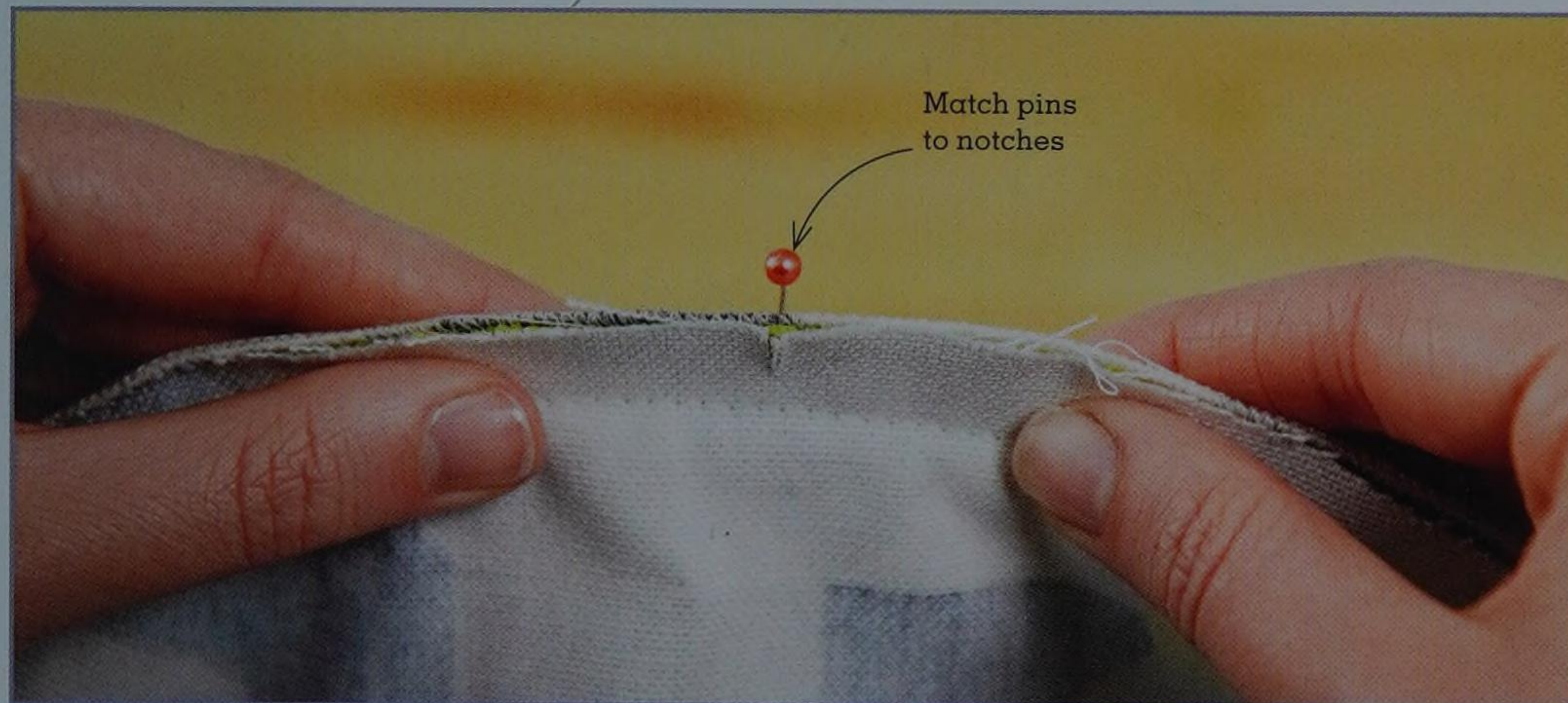
7 With the casing opened out, overlap the ends of the piping cord and cut them level. Avoid cutting directly on top of the seam in the casing as it leads to too much bulk.



8 Tuck the ends of the cord inside the casing, then bring the raw edges of the casing together and machine stitch them closed. Repeat to attach piping to the bottom of the pouffe.



Assembling the pouffe



1 With right sides together, match the notches in the top of the pouffe to the pins at the half and quarter points of the body. Pin at these four points first, then gently pull the ease stitches to ease the body to match the curve of the top of the pouffe.



2 Pin in place then stitch along the seam allowance, as close to the piping cord as possible. Fold the bottom of the pouffe in half, then in half again and mark the half and quarter points with pins. Open the zip. Repeat Steps 1 and 2 to attach the bottom piece to the body.



3 Turn the pouffe cover to the right side.



4 Either fill with a stack of round cushion pads or make a calico lining consisting of two top pieces and one body piece. Fill the lining with feathers, polystyrene beads, or polyfibre cushion filling, and slipstitch closed.





Bench seat cushion

What could be more inviting to sit on than this deliciously plump cushion with its smart, contrasting piping? Make one and transform any bench or chest into a statement piece of furniture. The cushion gets its plump appearance from a layer of wadding and stockinette stitched around the foam pad.

YOU WILL NEED

MATERIALS

- Main fabric
- Contrasting fabric for piping
- Piping cord
- Roll zip
- Foam
- Wadding $1\frac{1}{2}$ times the length of bench
- Stockinette 2 times the length of bench
- Matching threads

TOOLS

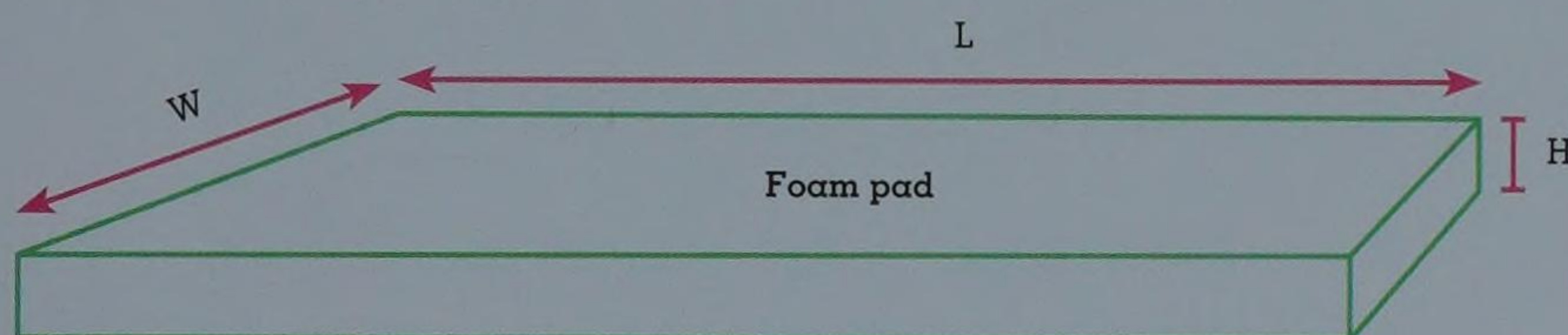
- Scissors
- Ruler
- Tailor's chalk
- Sewing machine
- Pins
- Zip foot
- Pencil

Side band

The side band wraps around the front and sides of the cushion. Depending on the width of your fabric, you will probably have to make it in three pieces – one long and two short. To calculate the length of the short pieces, add one seat length and two seat widths to give the distance around the front and sides of the cushion ($L + 2W$). If the width of your fabric is less than this measurement you will need to add the difference as two pieces of equal length. Each piece will need its $2 \times 1.5\text{cm}$ ($\frac{5}{8}\text{in}$) seam allowances all around.

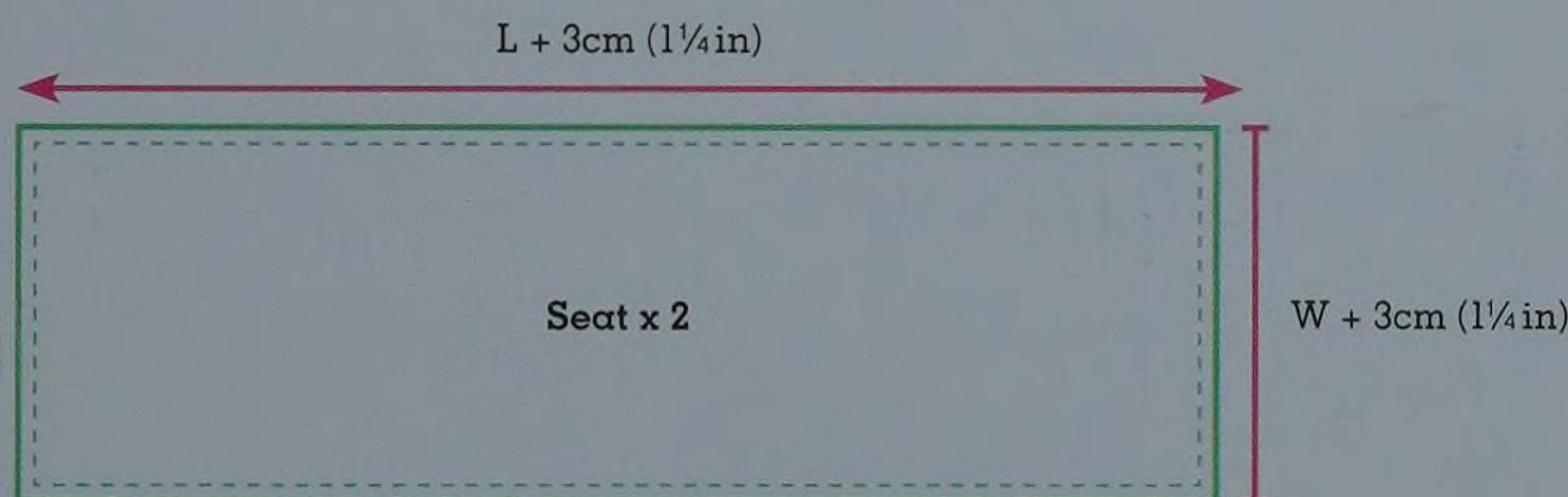
CALCULATE THE CUTTING SIZES

Use the measurements of the foam pad to calculate the sizes of the fabric pieces you need to cut.



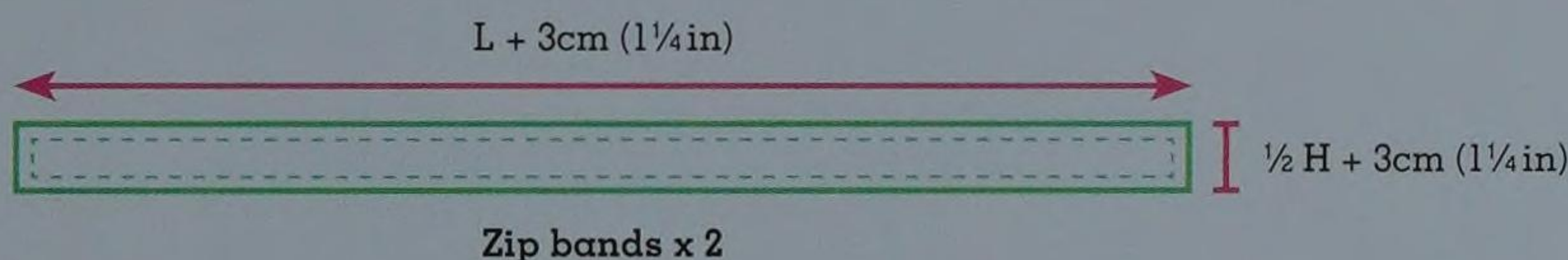
Foam

Choose the right thickness of foam for your project and have a piece cut to match the length (L) and width (W) of your bench. For a bench like this one, 10cm (4in) thick foam is a good choice. The height (thickness) of the foam is measurement H.



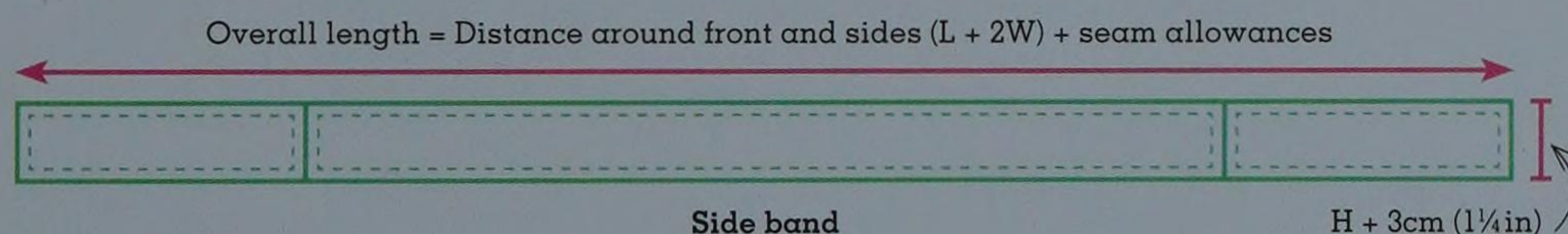
Top and bottom of seat

For these pieces, use the L and W measurements and add 3cm ($1\frac{1}{4}\text{in}$) to each, giving you $2 \times 1.5\text{cm}$ ($\frac{5}{8}\text{in}$) seam allowances along each side.



Zip bands

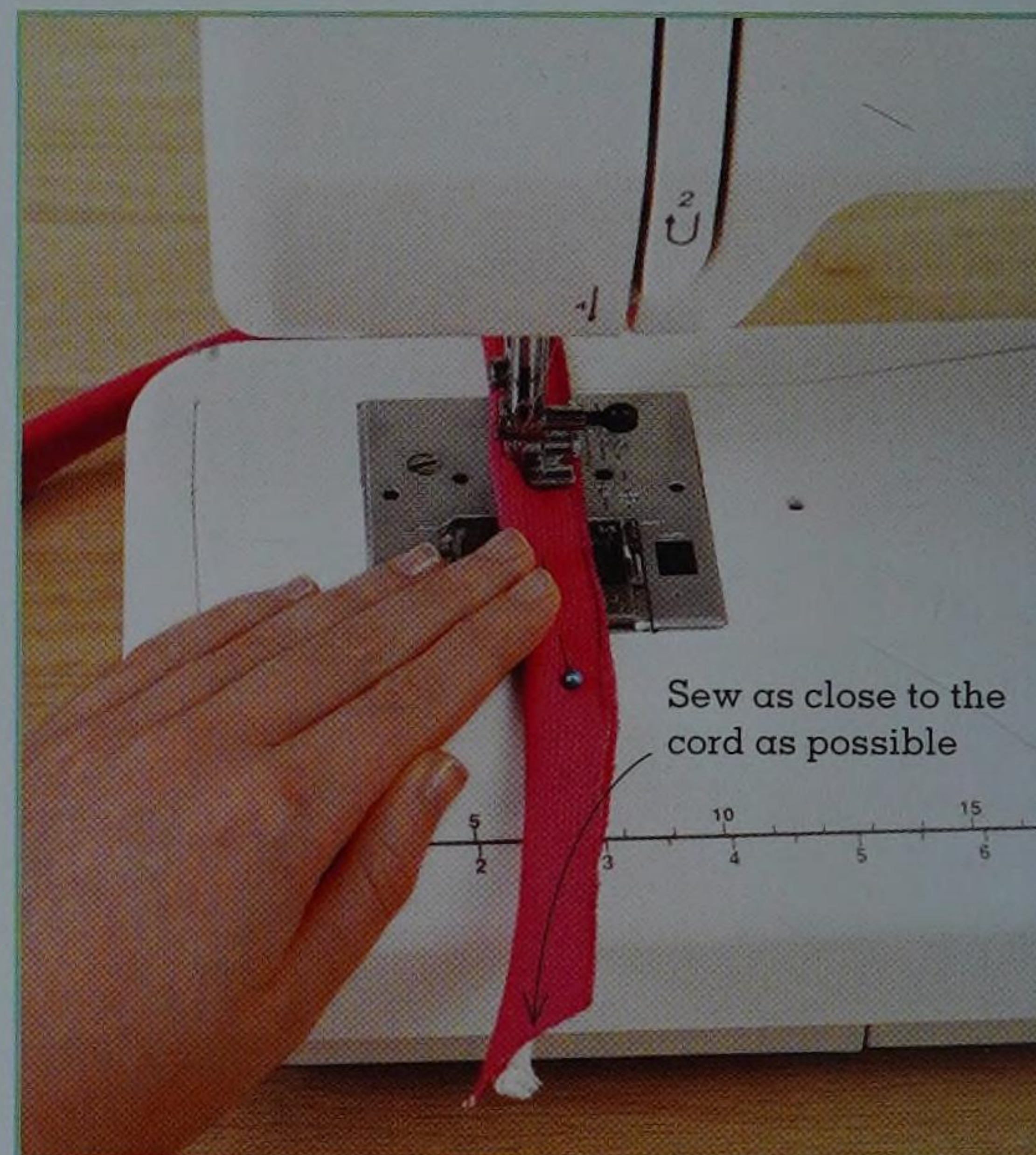
The zip bands sit either side of the zip along the back edge of the cushion. Their length is $L + (2 \times 1.5\text{cm}/\frac{5}{8}\text{in})$ seam allowances and their width is $\frac{1}{2}H + (2 \times 1.5\text{cm}/\frac{5}{8}\text{in})$ seam allowances.



Cutting out

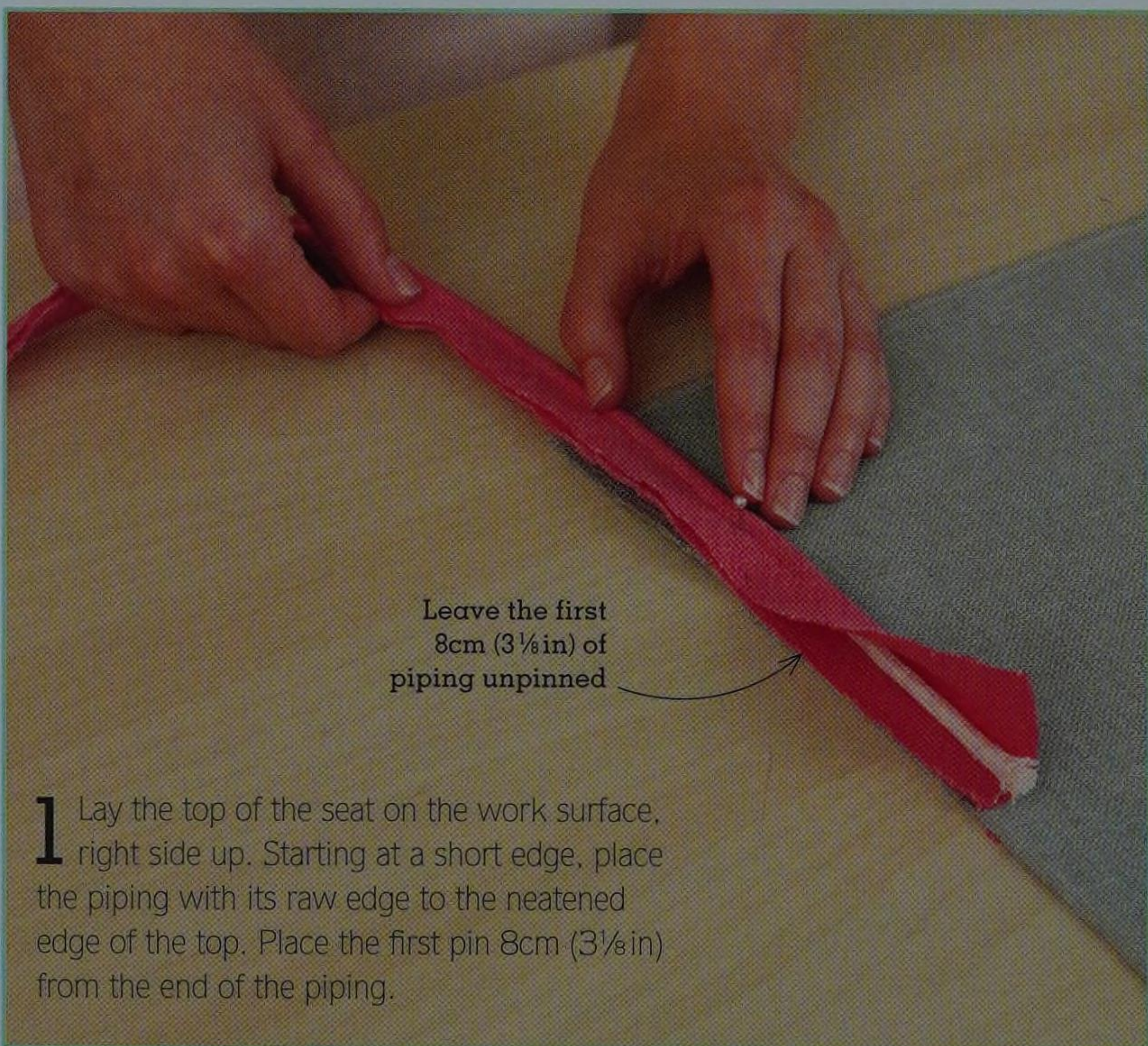


1 Lay out the fabric, wrong side up. Using your cutting sizes, measure and mark the length of the top of the seat along the width of the fabric, then mark the width. Repeat to mark the bottom of the seat, the side band pieces, and the zip bands. Cut out all the pieces and neaten the edges (see p.17).



2 Make the piping (see pp.59–61). You will need two continuous lengths of piping, each $2L + 2W + 4\text{cm}$ ($1\frac{5}{8}\text{in}$) long.

Attaching the piping



1 Lay the top of the seat on the work surface, right side up. Starting at a short edge, place the piping with its raw edge to the neaten edge of the top. Place the first pin 8cm ($3\frac{1}{8}\text{in}$) from the end of the piping.



2 Continue pinning until 1.5cm ($\frac{5}{8}\text{in}$) before the corner. Snip a straight cut into the seam allowance of the piping at this point. Guide the piping around the corner. Continue pinning the piping around the rest of the seat top, snipping each corner in the same way.

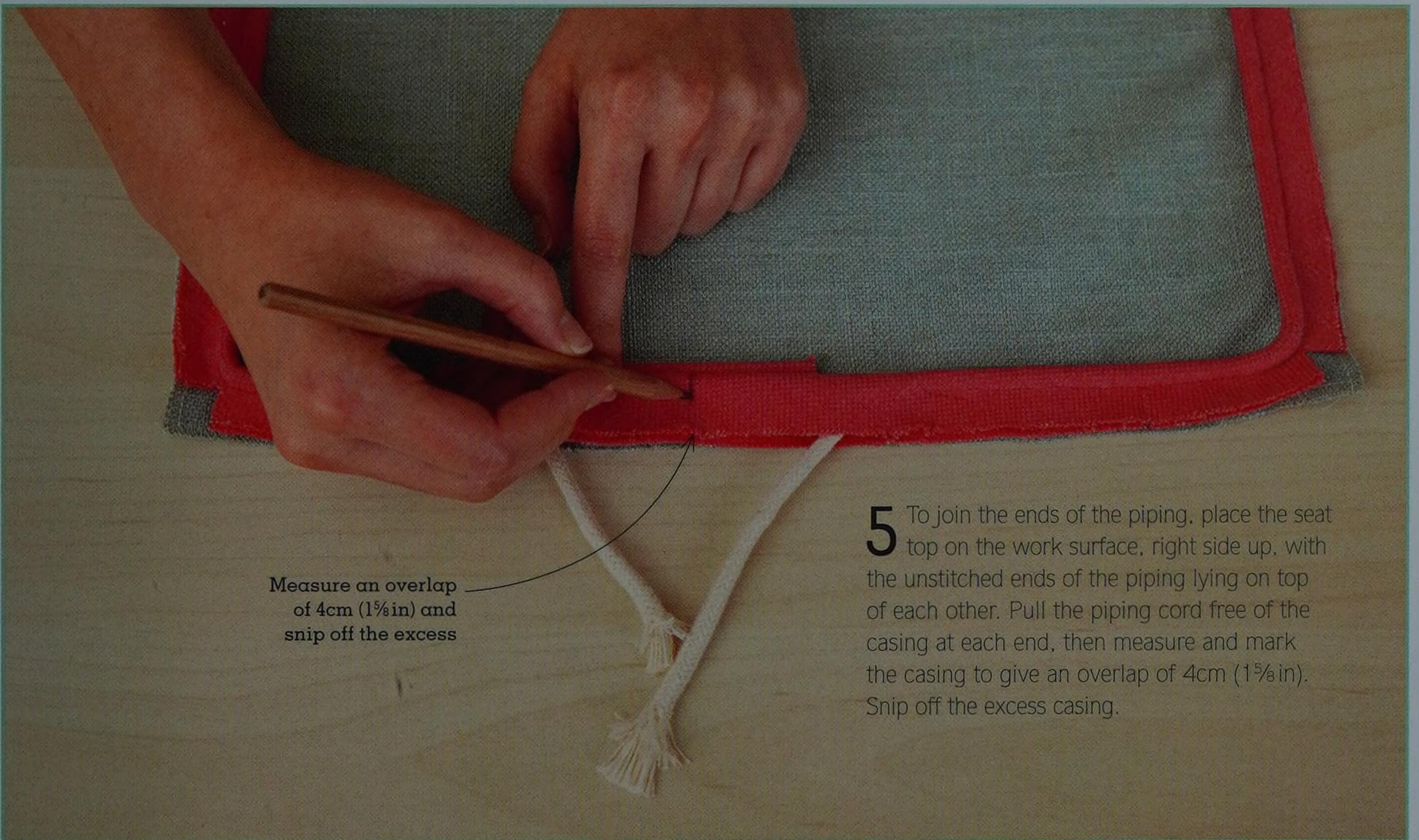




3 Leaving the first unpinned 8cm (3 $\frac{1}{8}$ in) of piping free, machine the piping to the seat top, using a zip foot positioned right next to the stitching on the piping. Stitch up to the first corner.



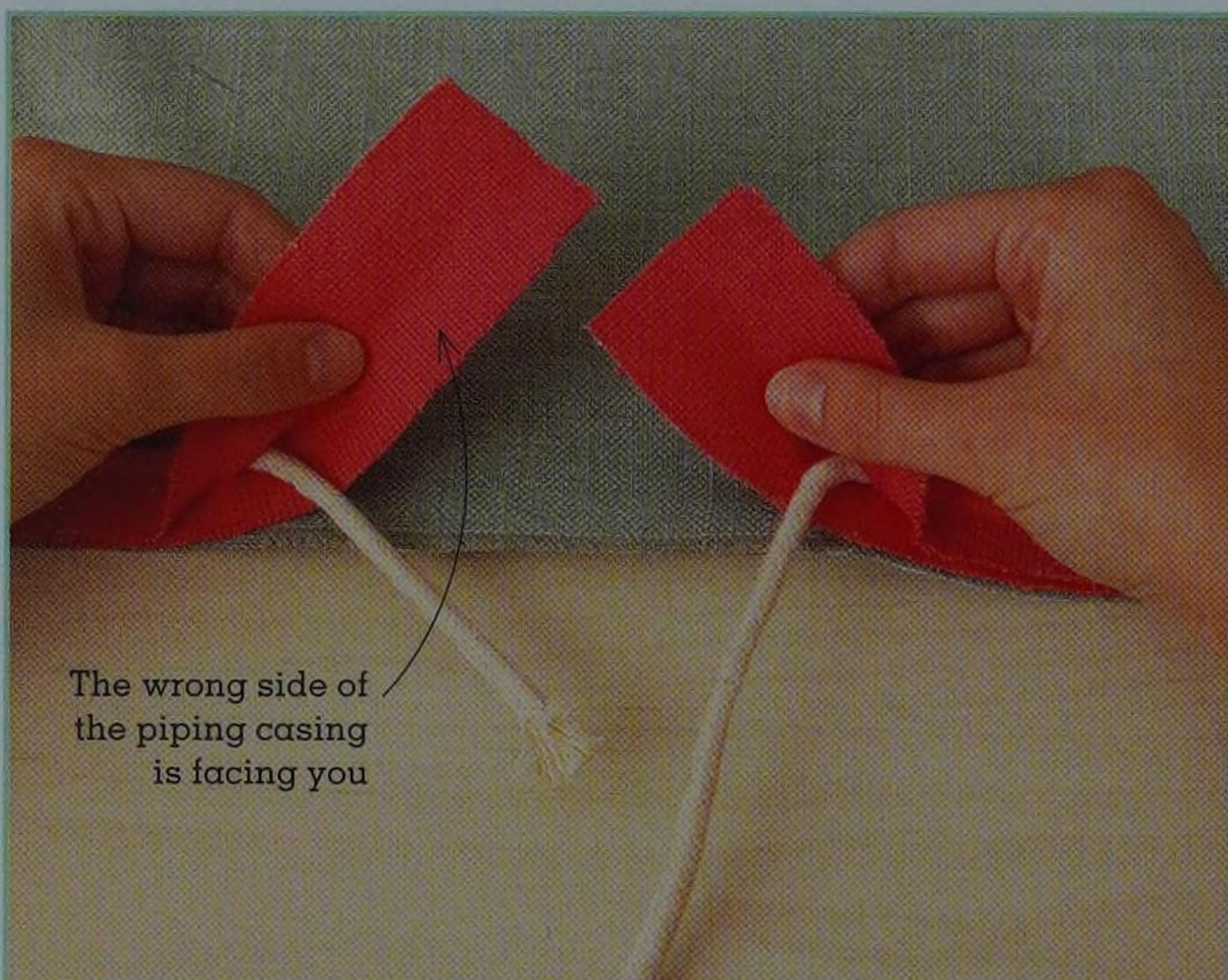
4 Leaving the needle in the fabric, raise the presser foot and pivot the fabric, lower the foot, then carry on machining. Continue around the seat top, finishing stitching 8cm (3 $\frac{1}{8}$ in) before the end of the piping.



Measure an overlap of 4cm (1 $\frac{5}{8}$ in) and snip off the excess

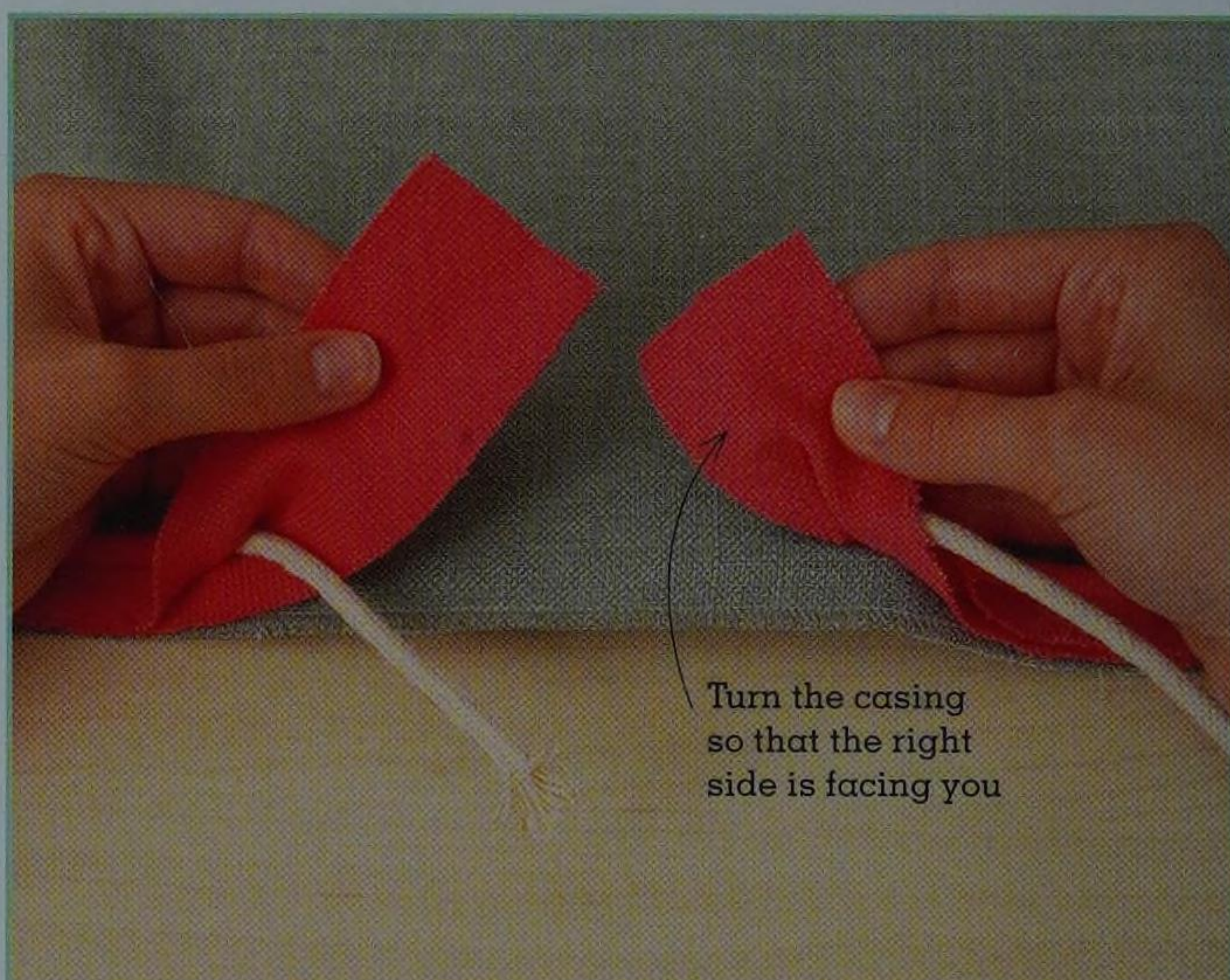
5 To join the ends of the piping, place the seat top on the work surface, right side up, with the unstitched ends of the piping lying on top of each other. Pull the piping cord free of the casing at each end, then measure and mark the casing to give an overlap of 4cm (1 $\frac{5}{8}$ in). Snip off the excess casing.





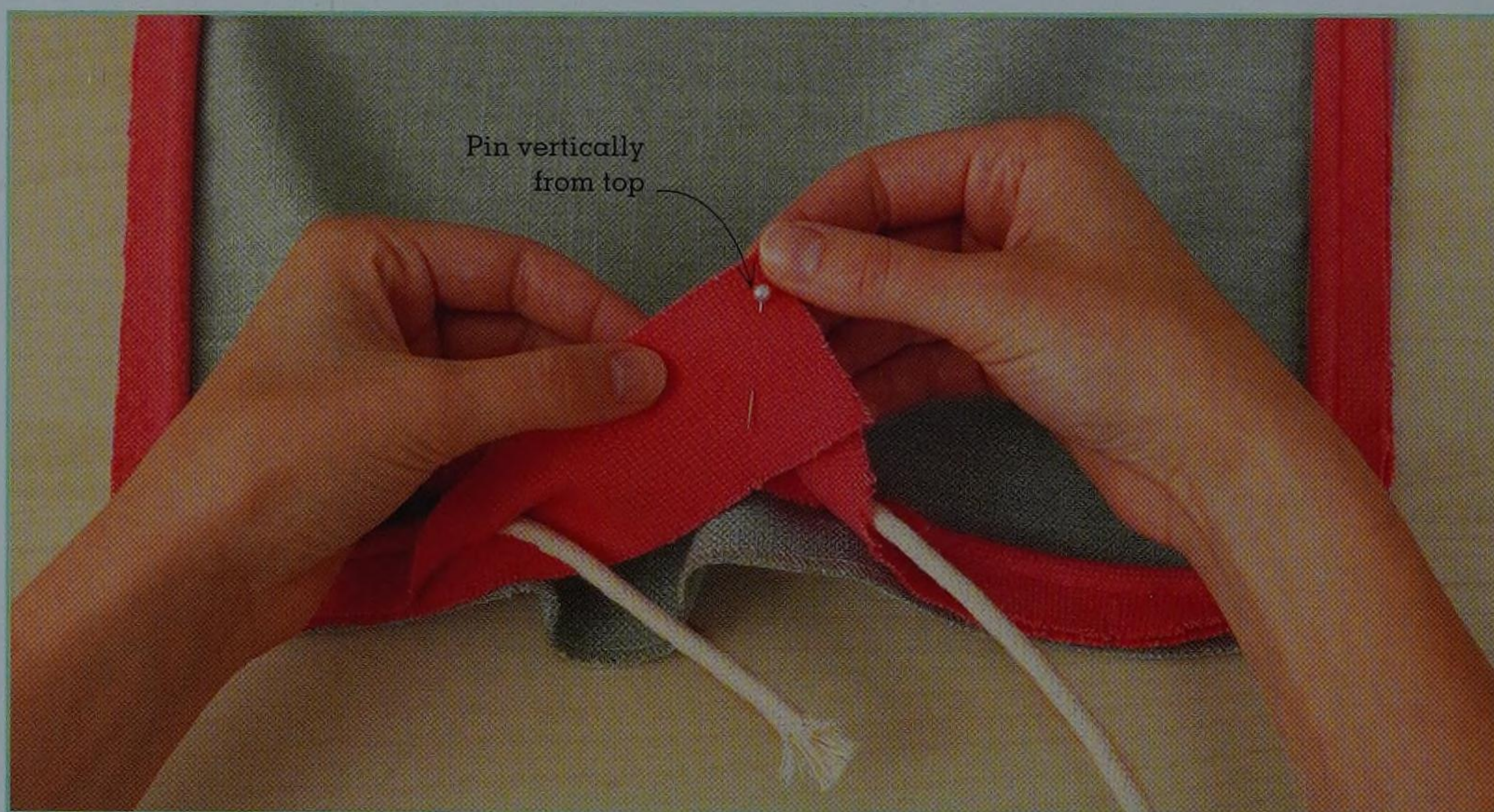
The wrong side of the piping casing is facing you

6 Still keeping the piping cord out of the way, open out each end of the piping casing and hold the ends with the wrong side of each facing you.



Turn the casing so that the right side is facing you

7 Leaving the left-hand end where it is, twist the right-hand end away from you so the right side of the casing is now facing you.



Pin vertically from top

8 Holding the ends in this position, overlap them, left over right, so that the short end of the left-hand piece lines up with the long edge of the right-hand piece, and the corners match up. Pin from top to bottom, as shown.

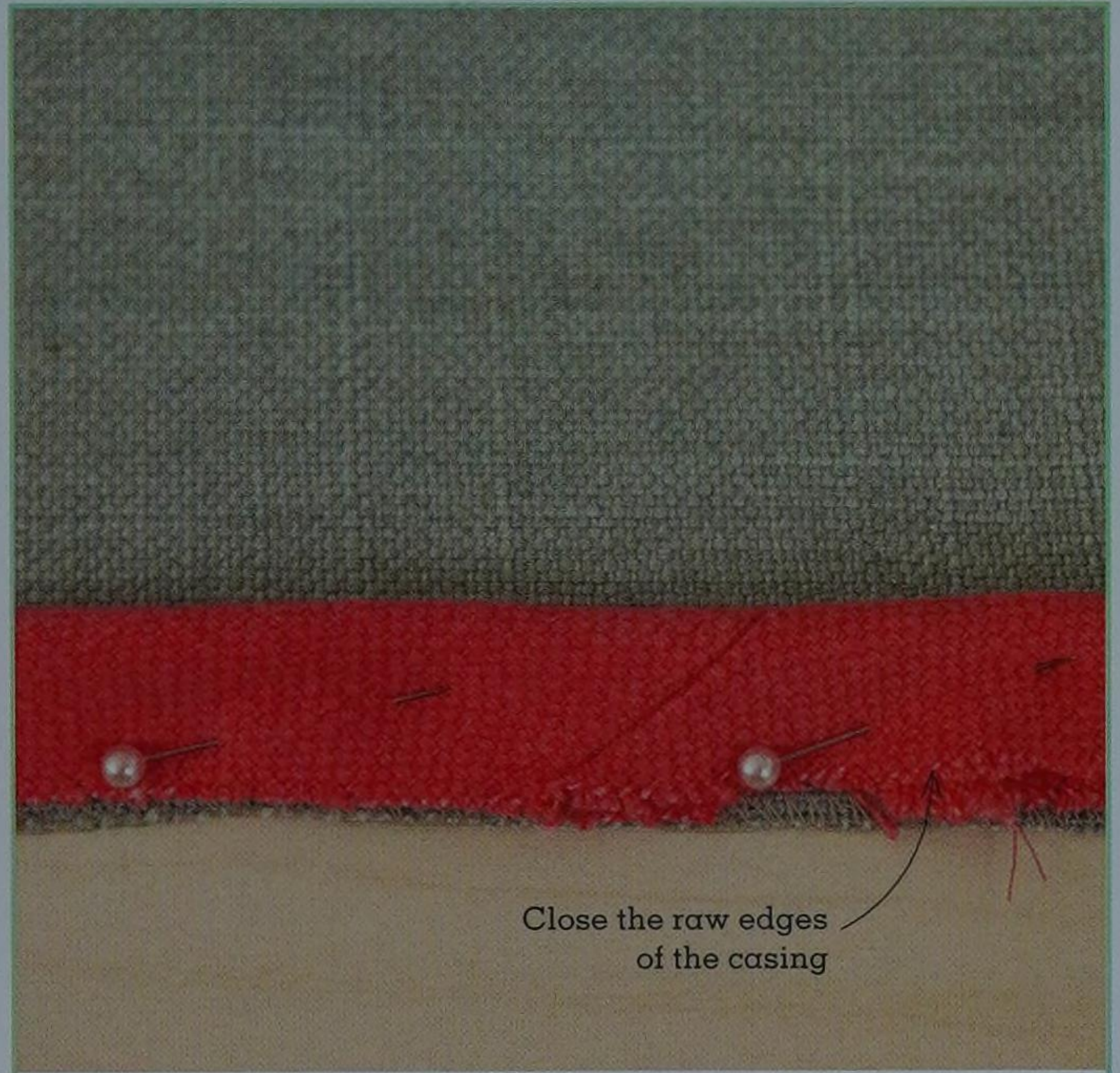


9 Machine stitch the two ends together, across the pin (inset). Remove the pin and trim the raw edges of the seam to 1cm ($\frac{3}{8}$ in).





10 With the casing opened out, overlap the ends of the piping cord and cut them level. Avoid cutting directly on top of the seam in the casing as it leads to too much bulk. Tuck the ends of the cord inside the casing.

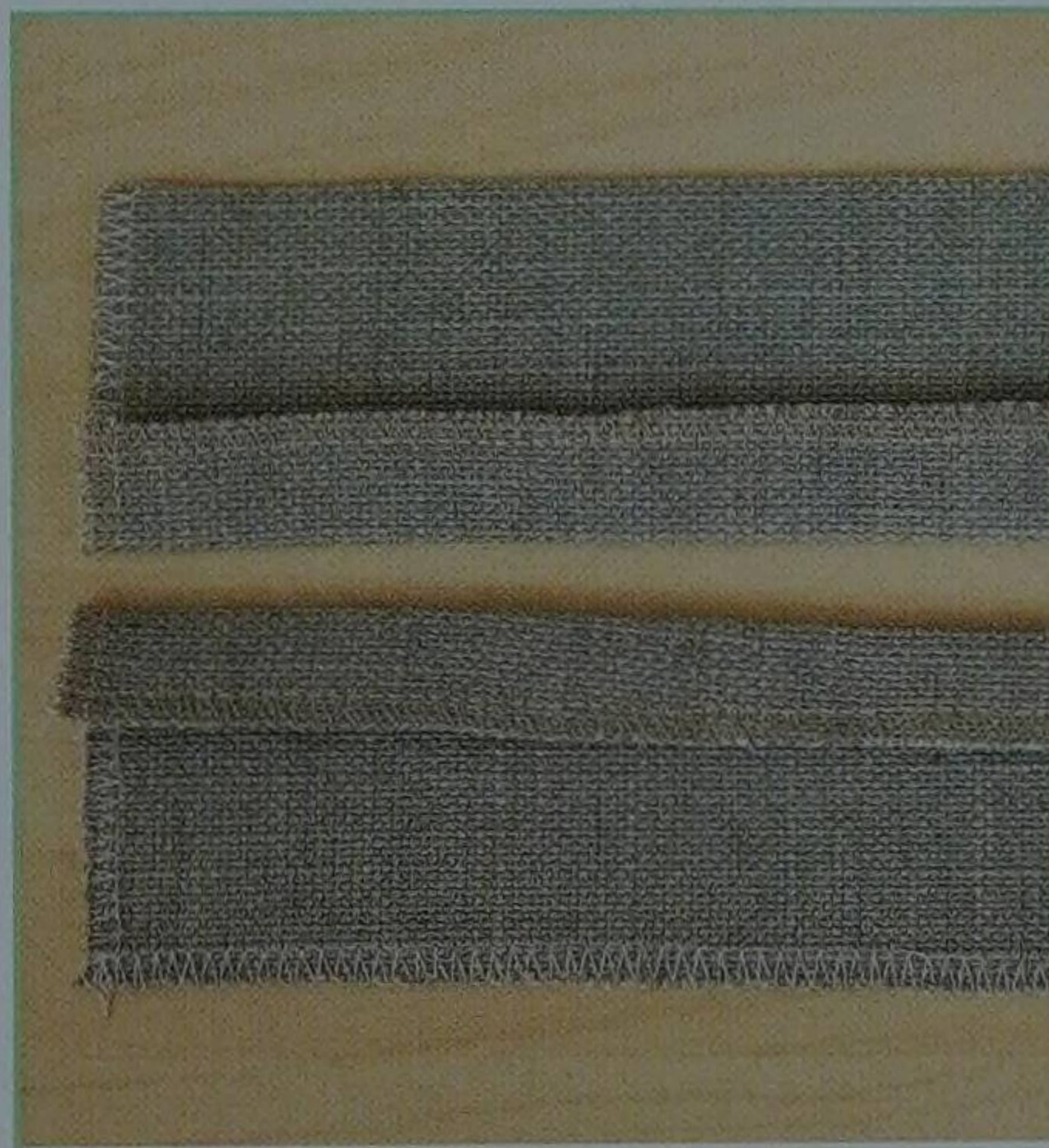


11 Bring the raw edges of the casing together, pin, and stitch them closed. Check that the piping lies flat. Troubleshoot any wayward corners by making extra snips into the seam allowance of the piping until it lies flat. Repeat Steps 2–11 to add piping to the seat bottom.

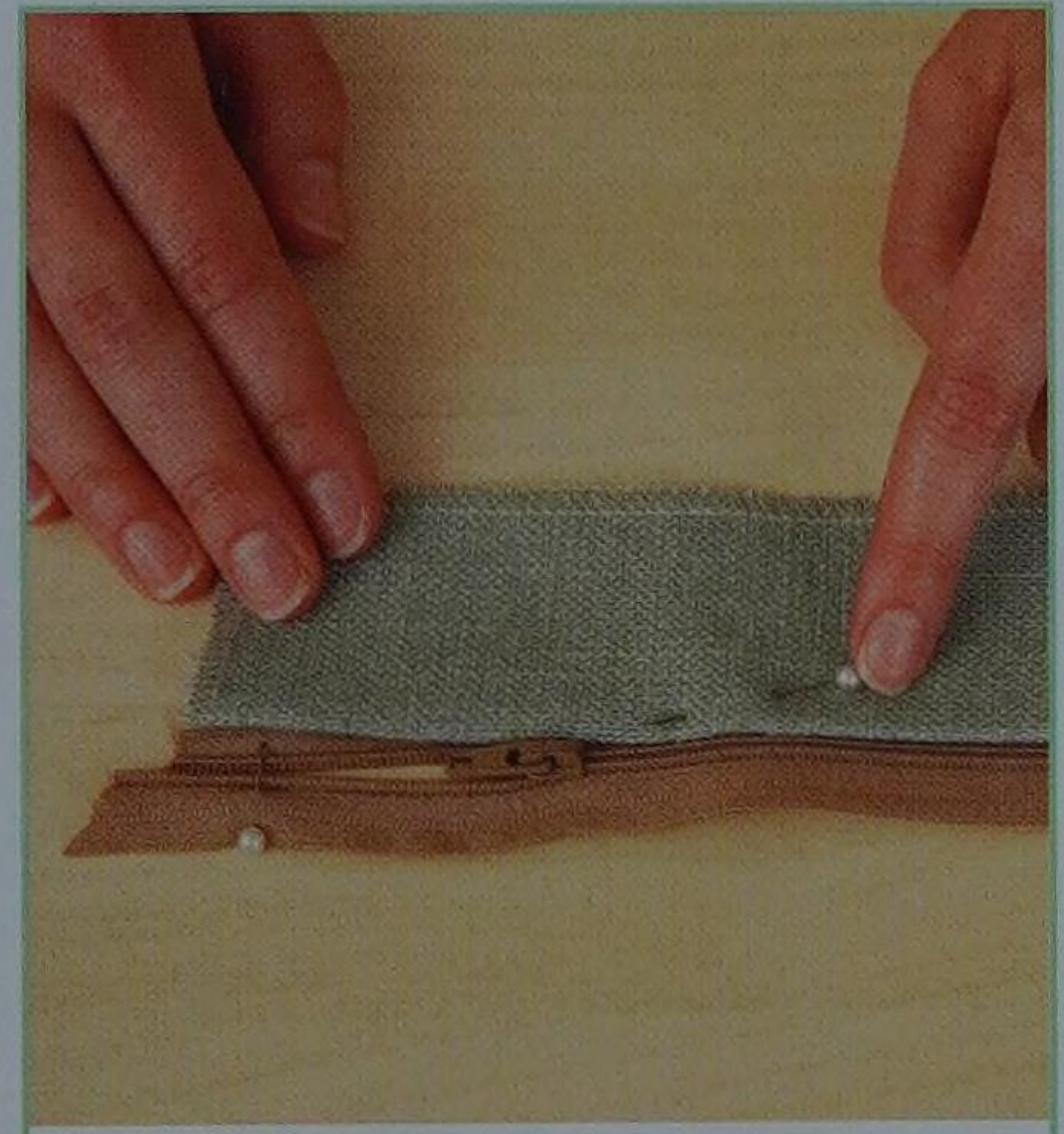
Inserting the zip



1 To assemble the side band, with wrong sides together and at a 1.5cm ($\frac{5}{8}$ in) seam allowance, join the short side of one small piece to one short side of the long piece. Next, join one short side of the other small piece to the other side of the long piece.

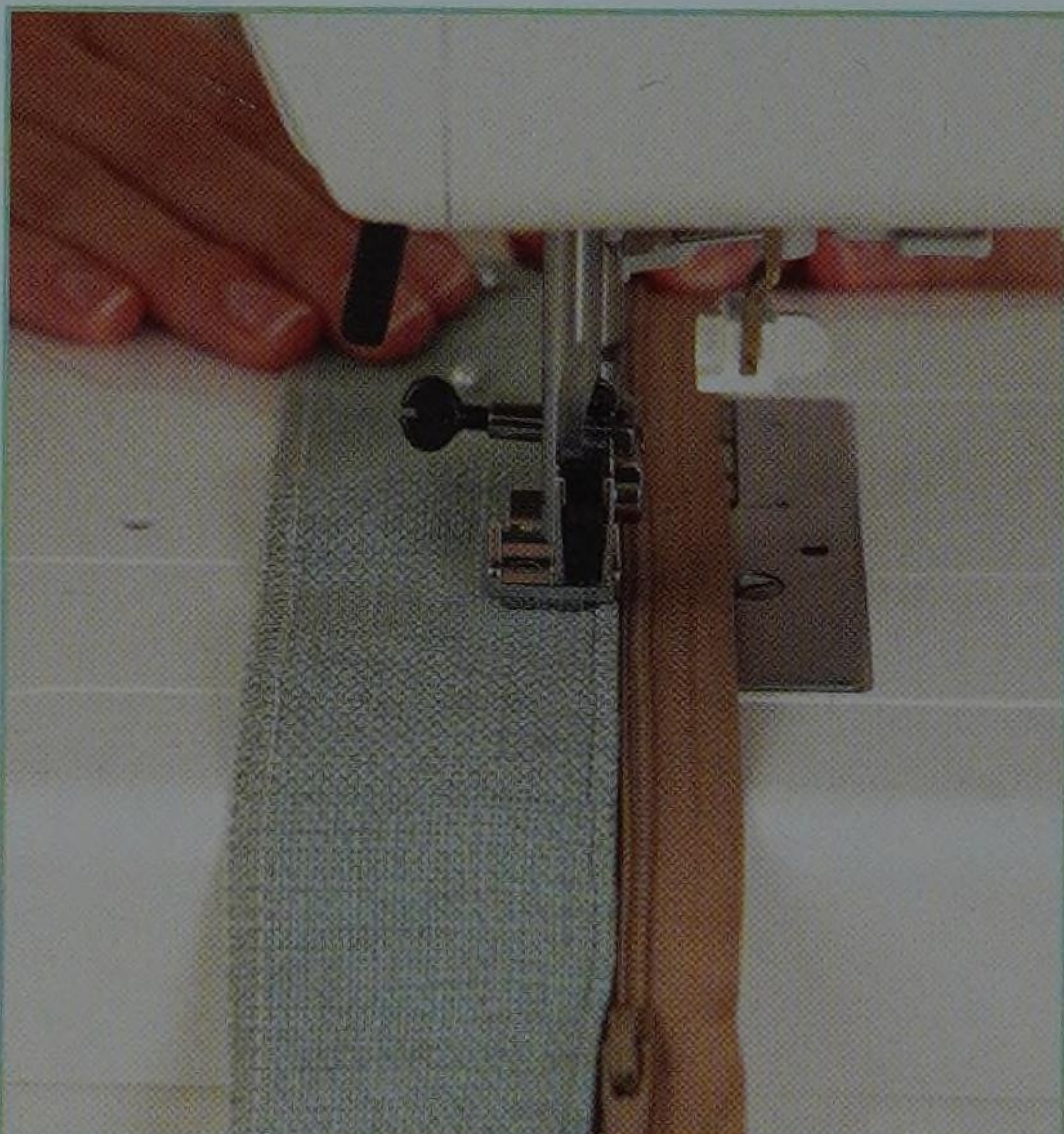


2 Lay the zip bands face down and press back a 1.5cm ($\frac{5}{8}$ in) seam allowance on each band. Cut a piece of zip from the roll zip so that it is slightly longer than the zip bands.



3 Insert a zip pull into the zip (see p.22) and secure the ends of the zip tape with a pin. Align the pressed edge of one of the zip bands with the zip teeth, as shown, and pin in place.





4 Using a zip foot, stitch the zip in place as close to the zip as possible while still leaving room for the zip to open. Repeat to attach the other side of the zip to the other zip band.



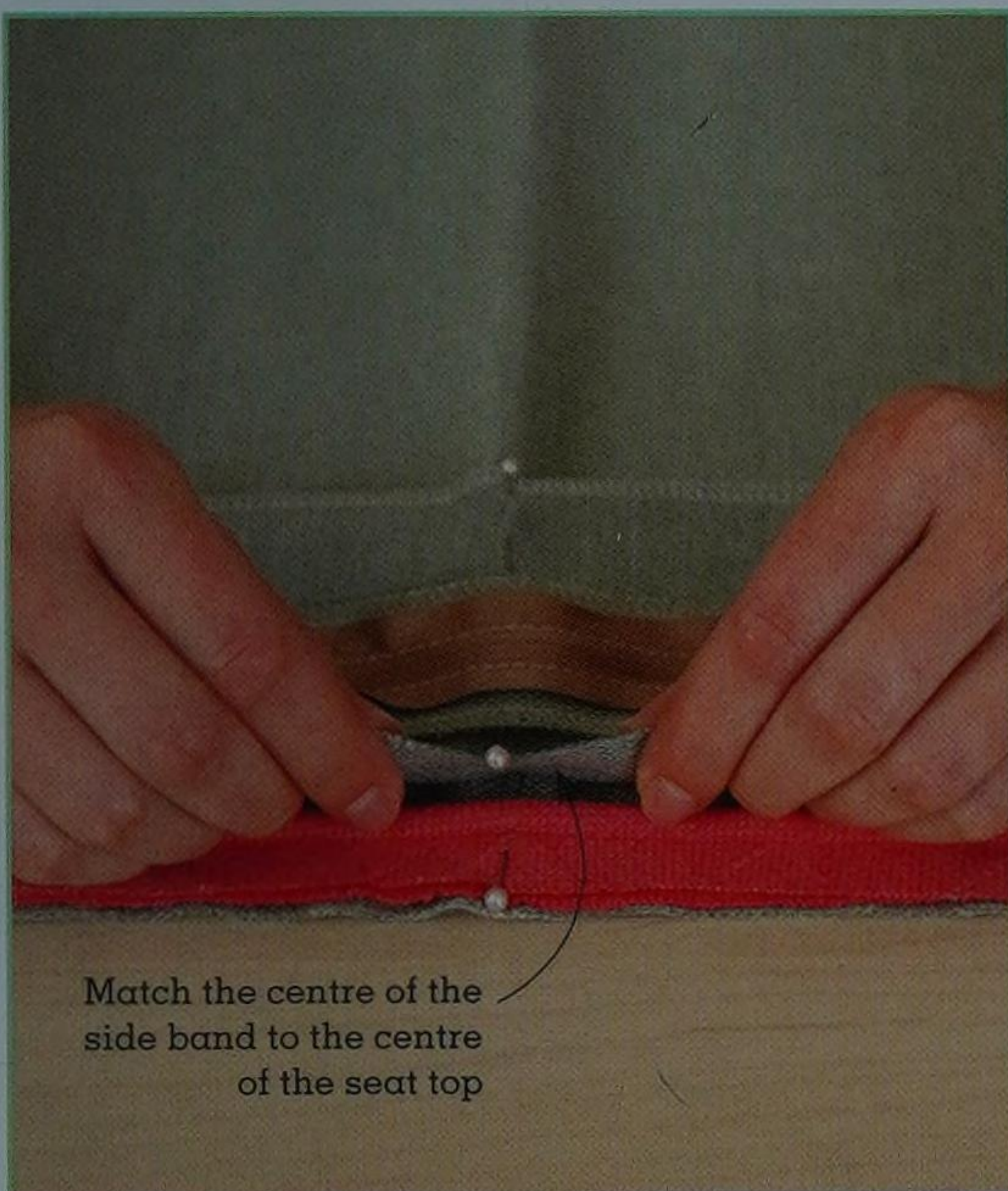
5 Join the side band to the assembled zip band. Place the pieces right sides together and pin one short end of the zip band to one short end of the side band. Stitch together with a 1.5cm ($\frac{5}{8}$ in) seam allowance. Repeat at the other end to create a continuous side band. Press the seam allowances open.

Joining the pieces



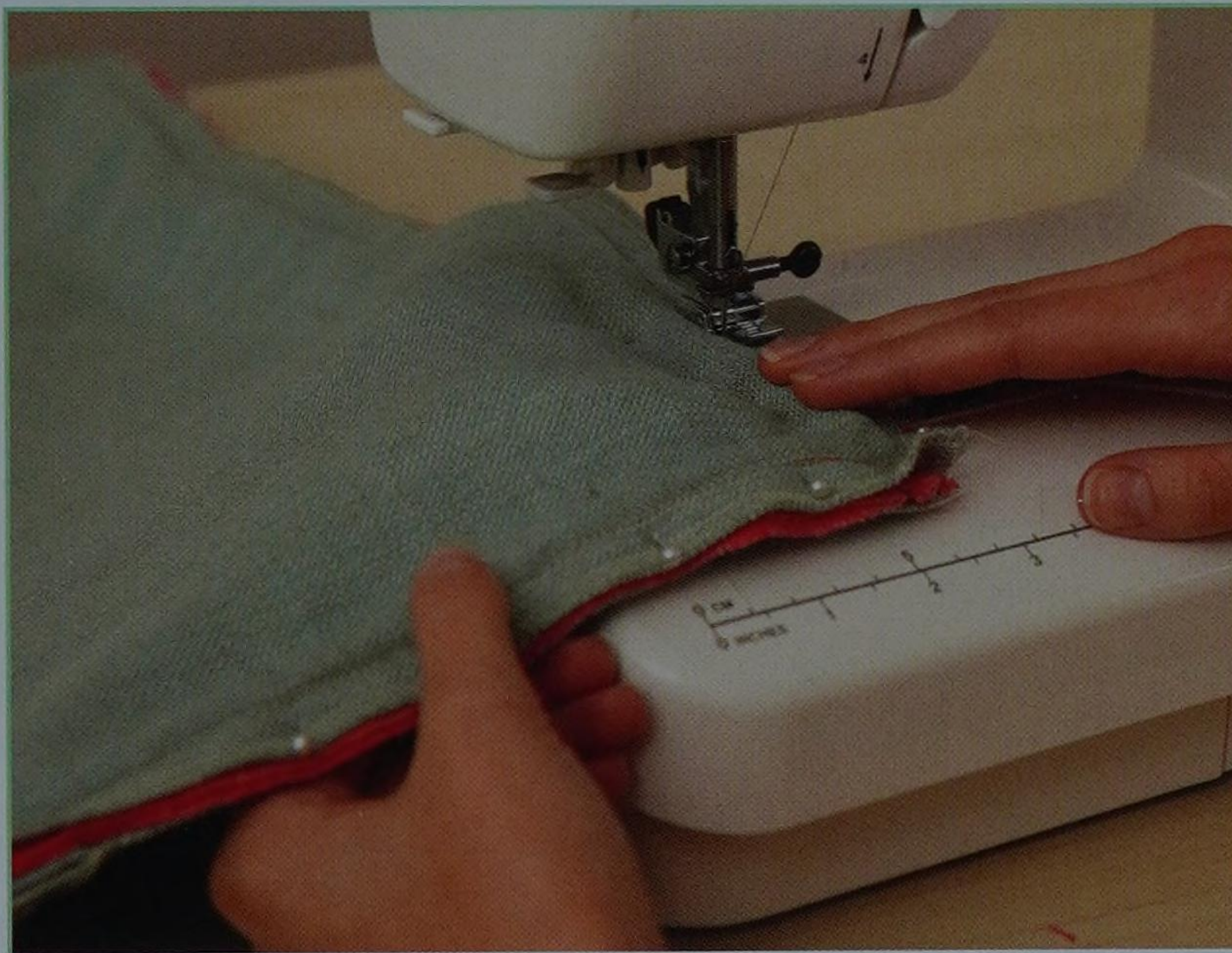
1 Fold the seat top and bottom in half crosswise and mark the halfway points on each long edge with a pin. Fold in half again the other way and mark the quarter points. Fold the side band in half, matching the seams either side of the zip band, and mark the halfway points. Fold the band in half again and mark the quarter points.



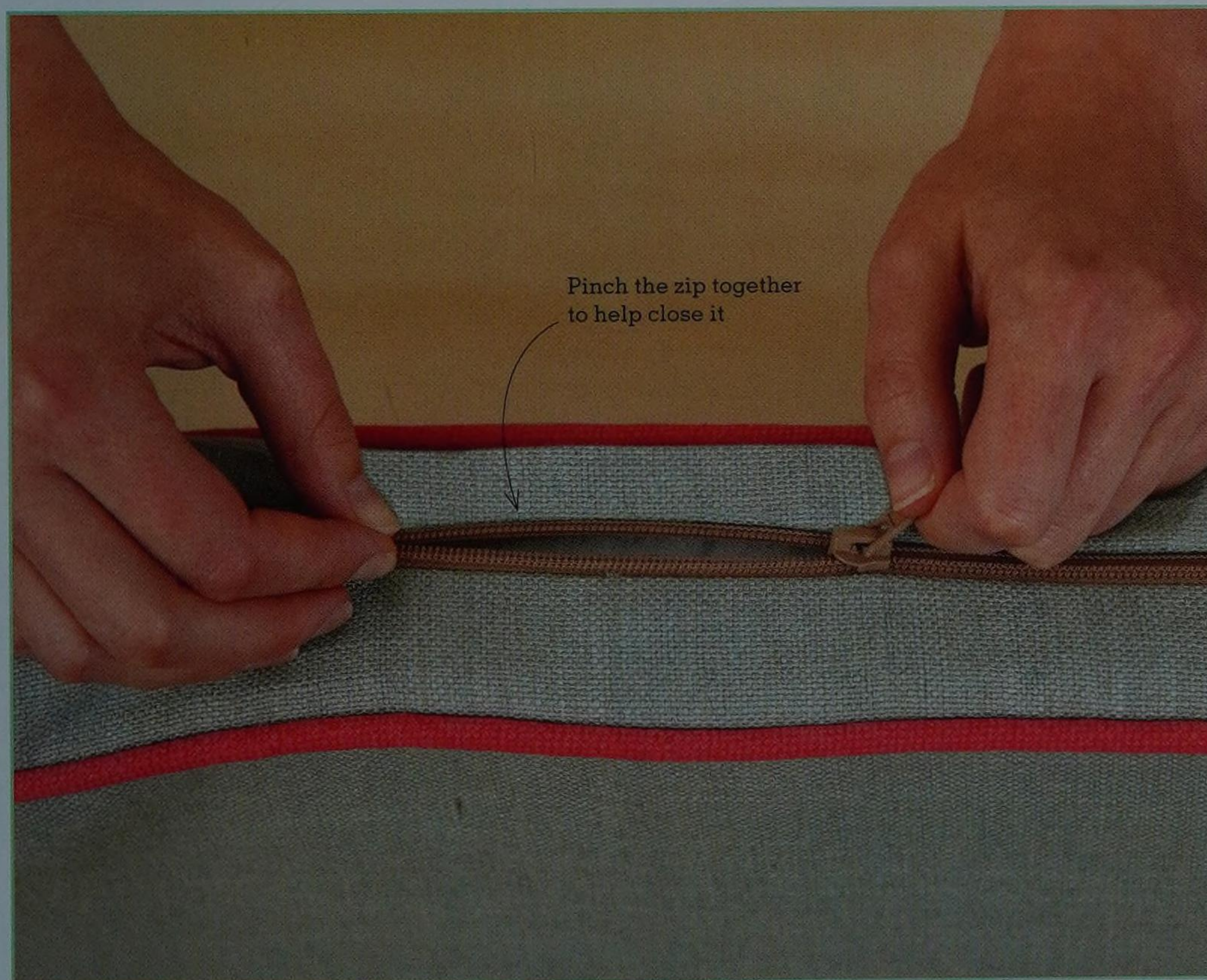


Match the centre of the side band to the centre of the seat top

2 With the pins as a guide, place the side band along the long side of the seat top, matching the half points. Repeat to match at the quarter points, then pin in place.



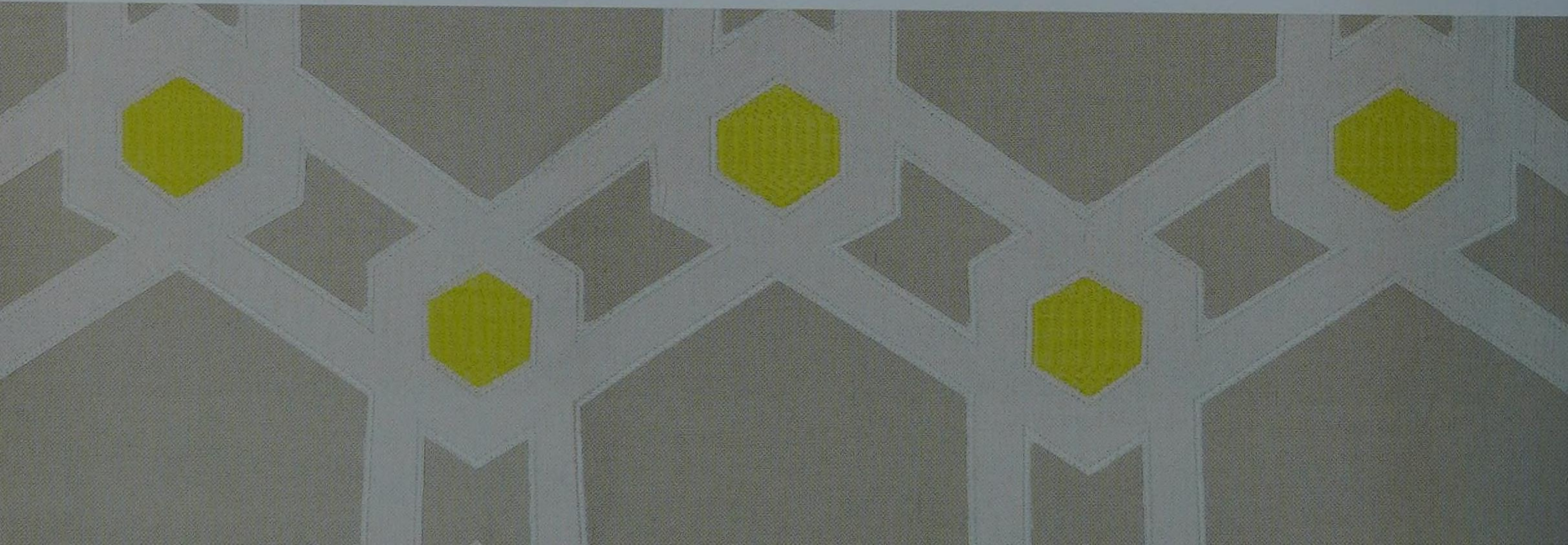
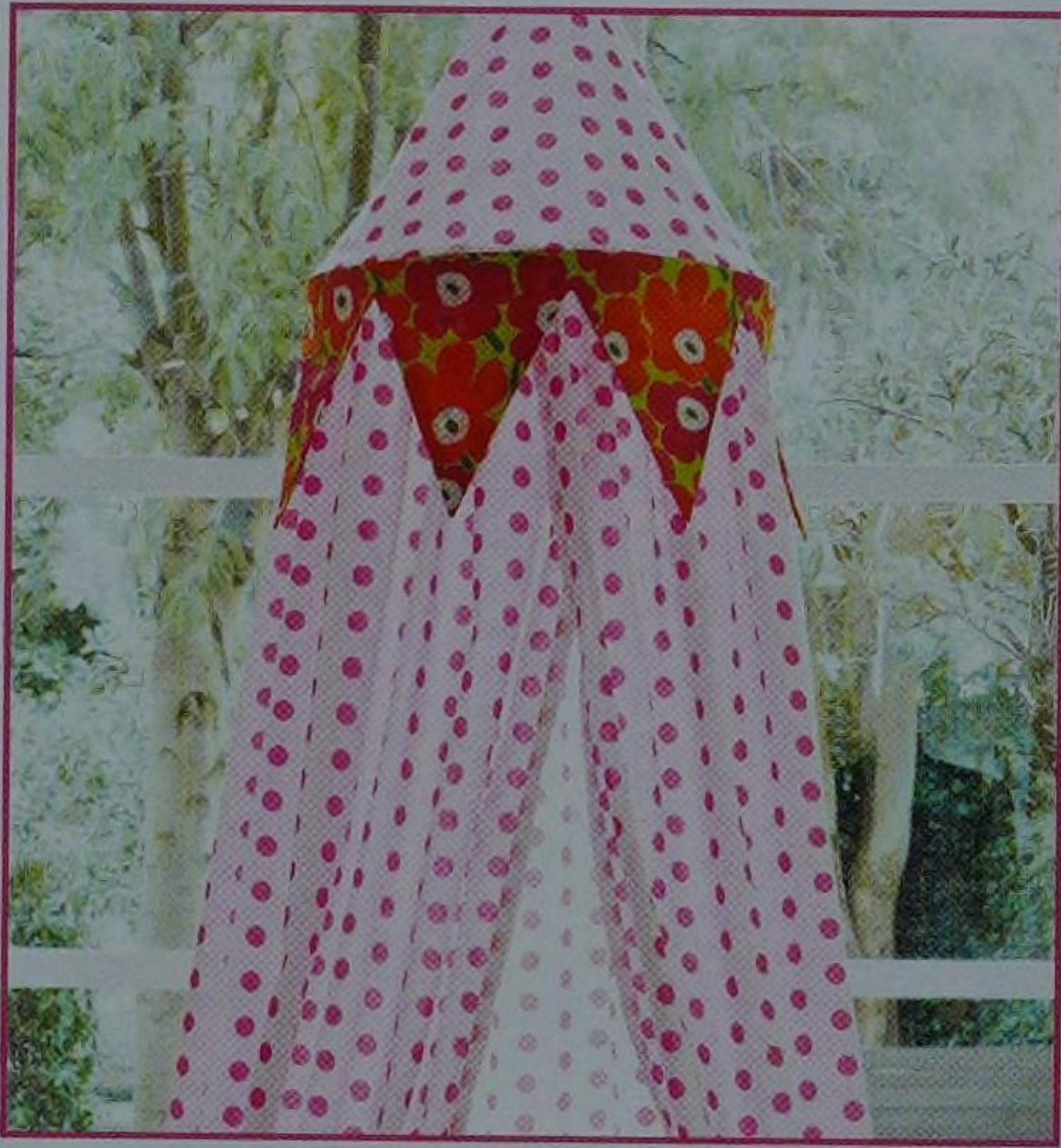
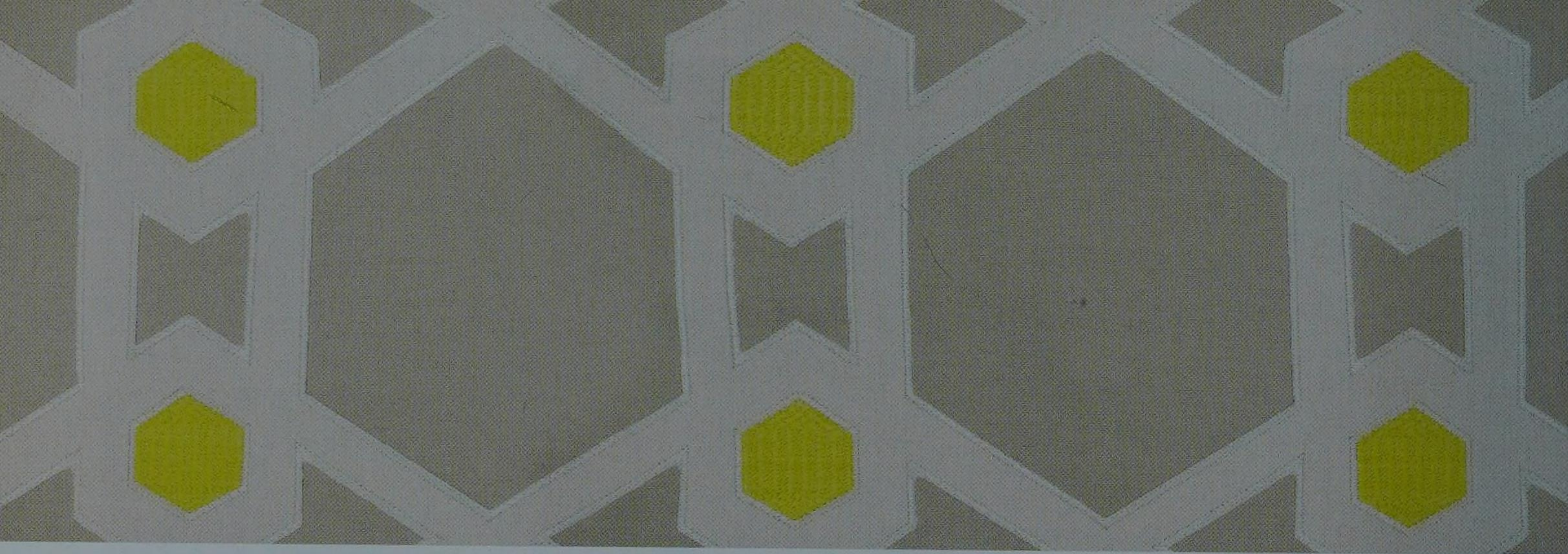
3 Using a zip foot, stitch the band to the seat top. Sew with the piped side facing up to enable you to stitch close to the piping. When you reach a corner, snip the seam allowance of the band, leave the needle in the fabric, raise the presser foot, and pivot the fabric. Open the zip, then repeat Steps 2–3 to attach the other edge of the side band to the seat bottom.

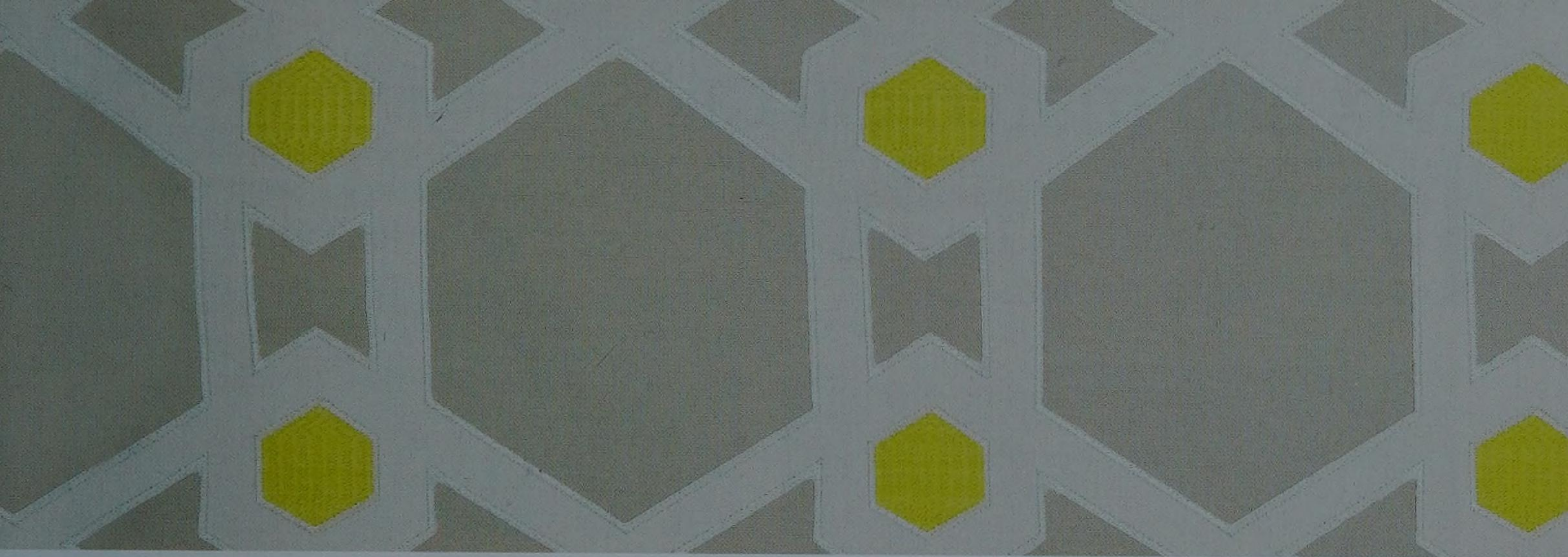


Pinch the zip together to help close it

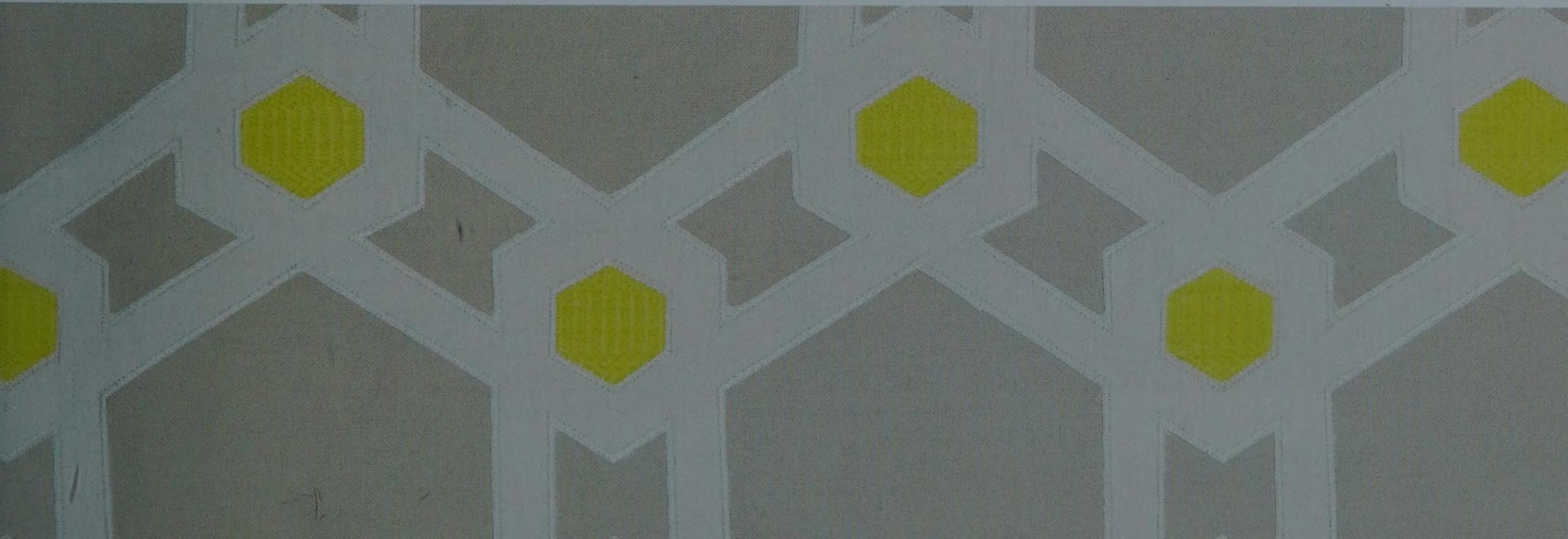
4 Turn the cover the right way out, pushing out the corners from the inside. Wrap the foam pad in a piece of wadding, fold in the ends and secure with some loose tacking stitches. To make it easier to insert it in the cover, wrap the wadding-wrapped foam in stockinette in the same way. Slip the foam into the cover and close the zip to finish.







CURTAINS



Mix and match curtains

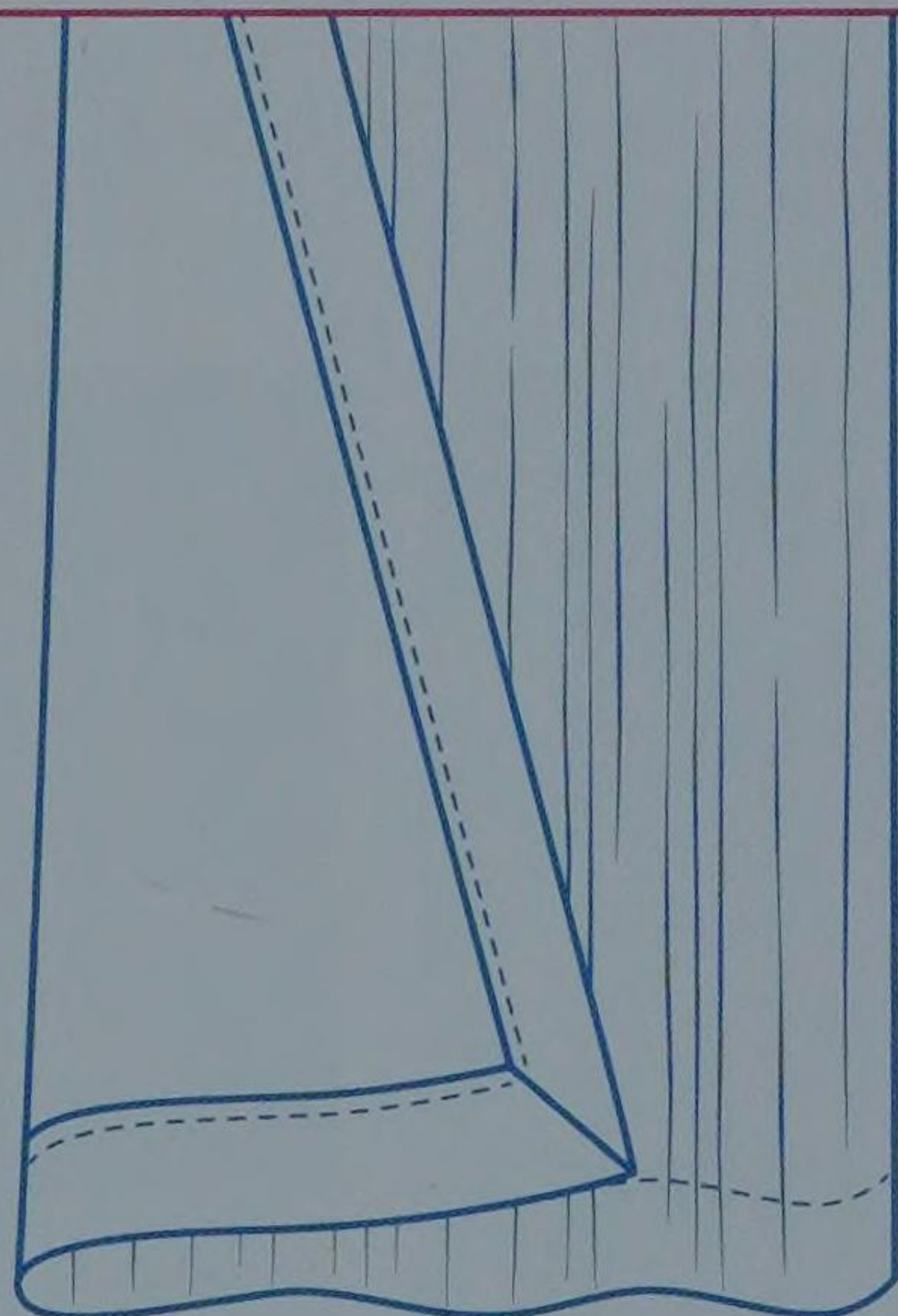
The place where you want to hang your curtains will dictate the qualities you want for them. By mixing and matching linings and heading styles, you can tailor your design to your room and your skill level.

Lining types

The lining you choose for a curtain will affect its weight, opacity, and insulating qualities, as well as how easy it is to make. Decide where your curtain will hang and what its primary use will be. For a bedroom you will probably want a lined curtain, to block light, but in a kitchen, an easy-to-wash, unlined curtain might be best.

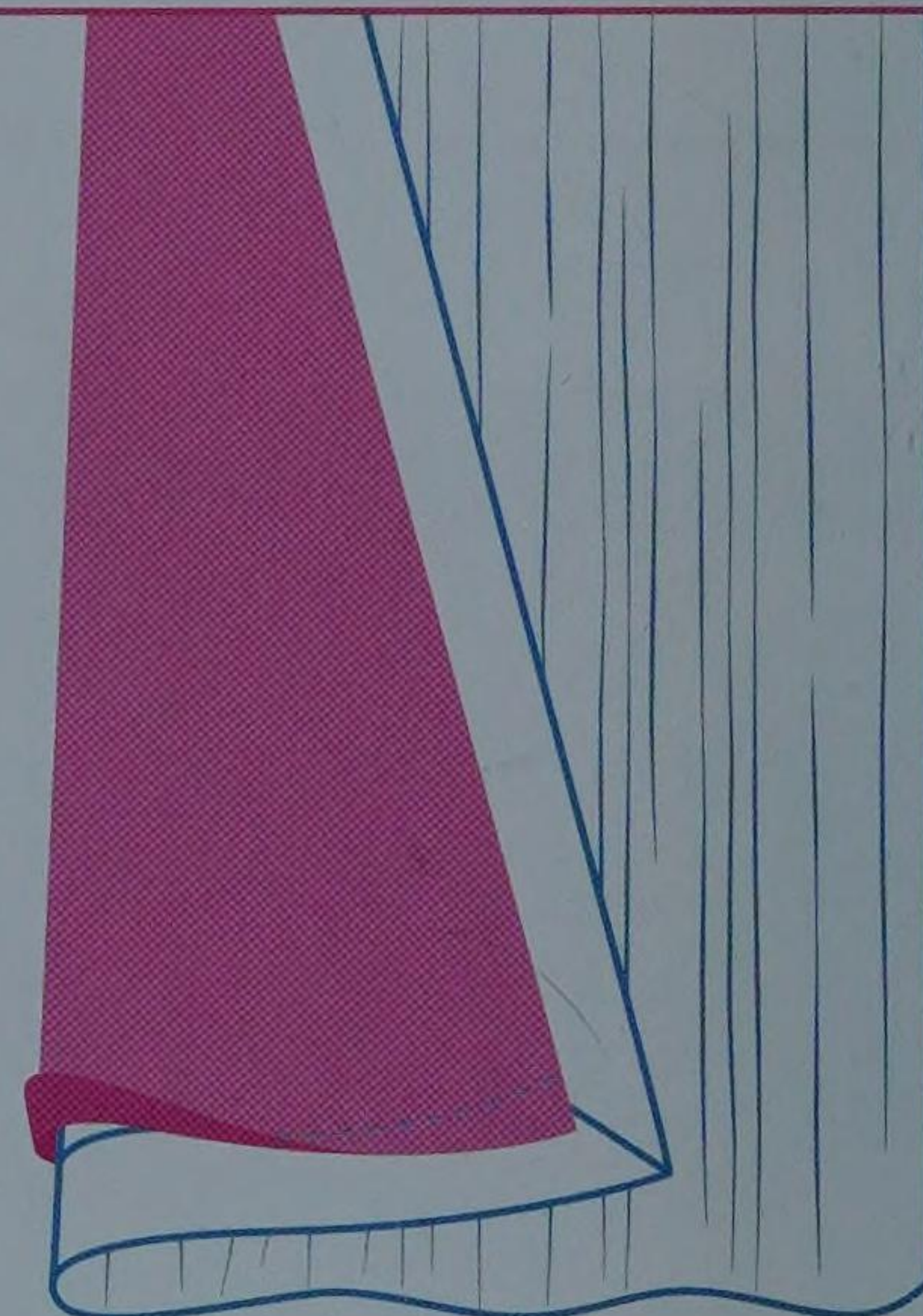
UNLINED

Made from a single layer of fabric that is hemmed around the edges, unlined curtains are easy to make and will give a room an informal look. Though less lightproof, they are cheaper and easier to keep clean than lined curtains.



TUBE LINED

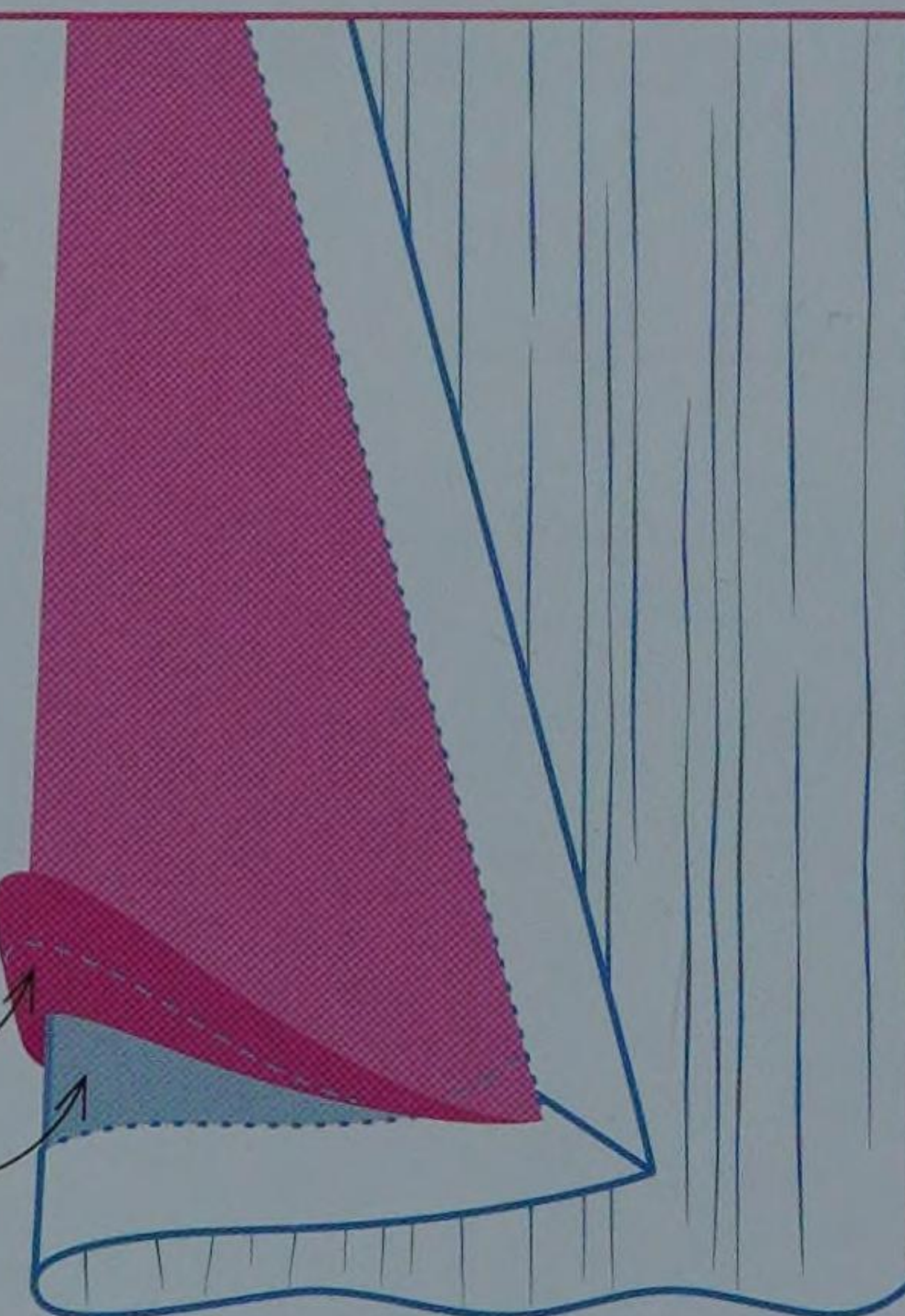
Making tube-lined curtains is simple and can easily be done on a sewing machine. The fabric and lining are joined together right side to right side along the long edges to form a tube. This technique is best used on smaller curtains.



INTERLINED

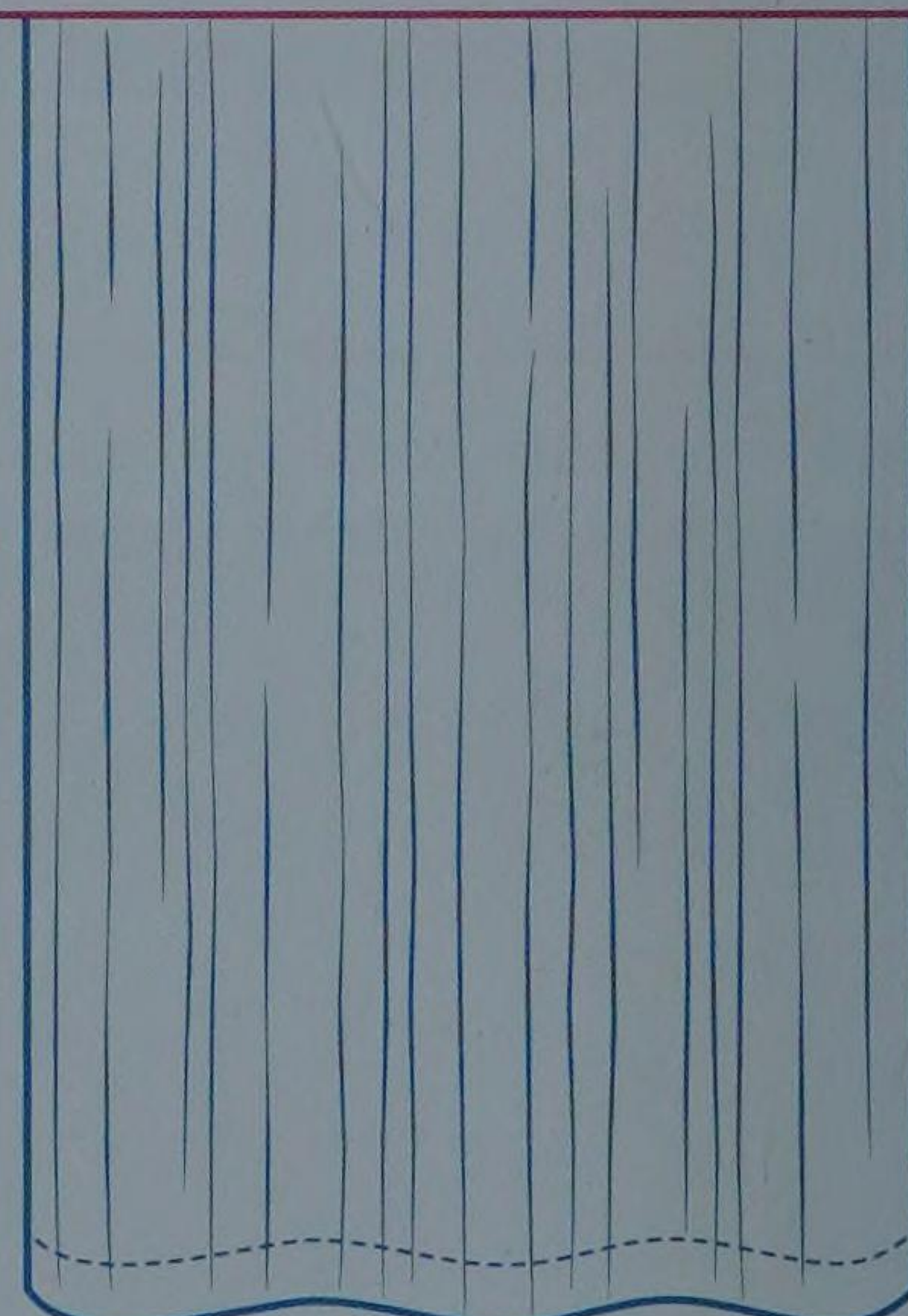
With an extra layer of material between the lining and the main fabric, interlined curtains are the thickest, heaviest option. This style involves hand sewing the lining to the main fabric along the long edges.

Lining
Interlining



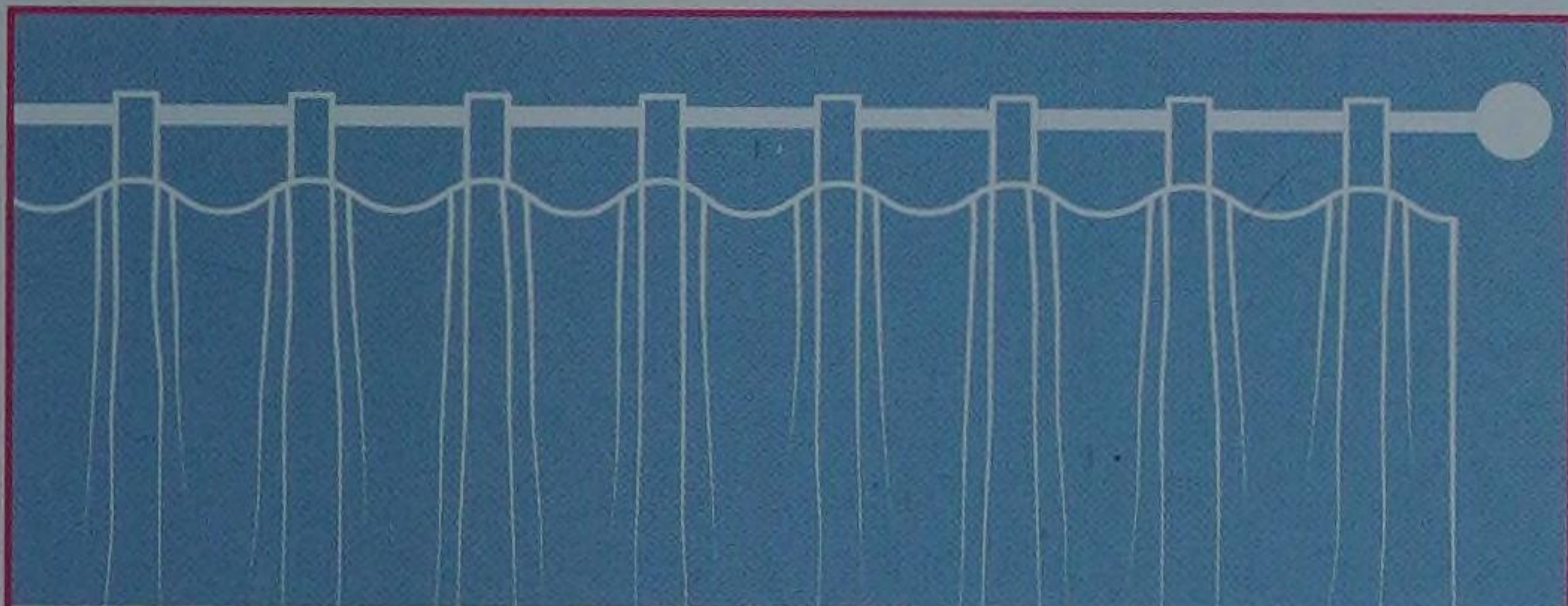
SHEER

Sheer fabrics are normally extra-wide, often 3m (3¼yds), so they are ideal for making curtains to fit wide windows. You work with the selvages at the top and bottom, and cut the fabric to fit the width of the window, thus avoiding unsightly seams.



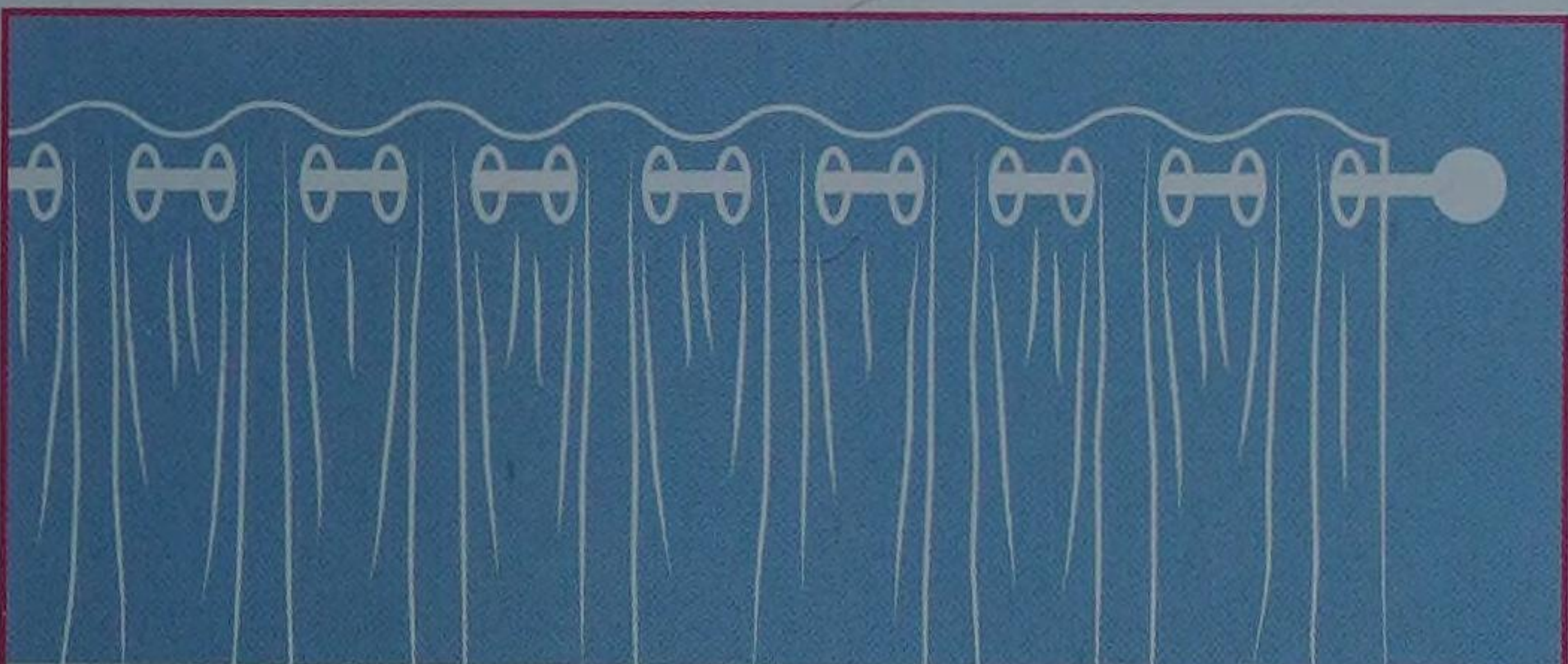
Curtain headings

Your choice of curtain heading not only affects the appearance of the top of the curtains, but also how they hang from their track or pole, and how easy they are to open and close. Some headings are more suitable for stationary curtains – those that are not opened and closed on a regular basis.



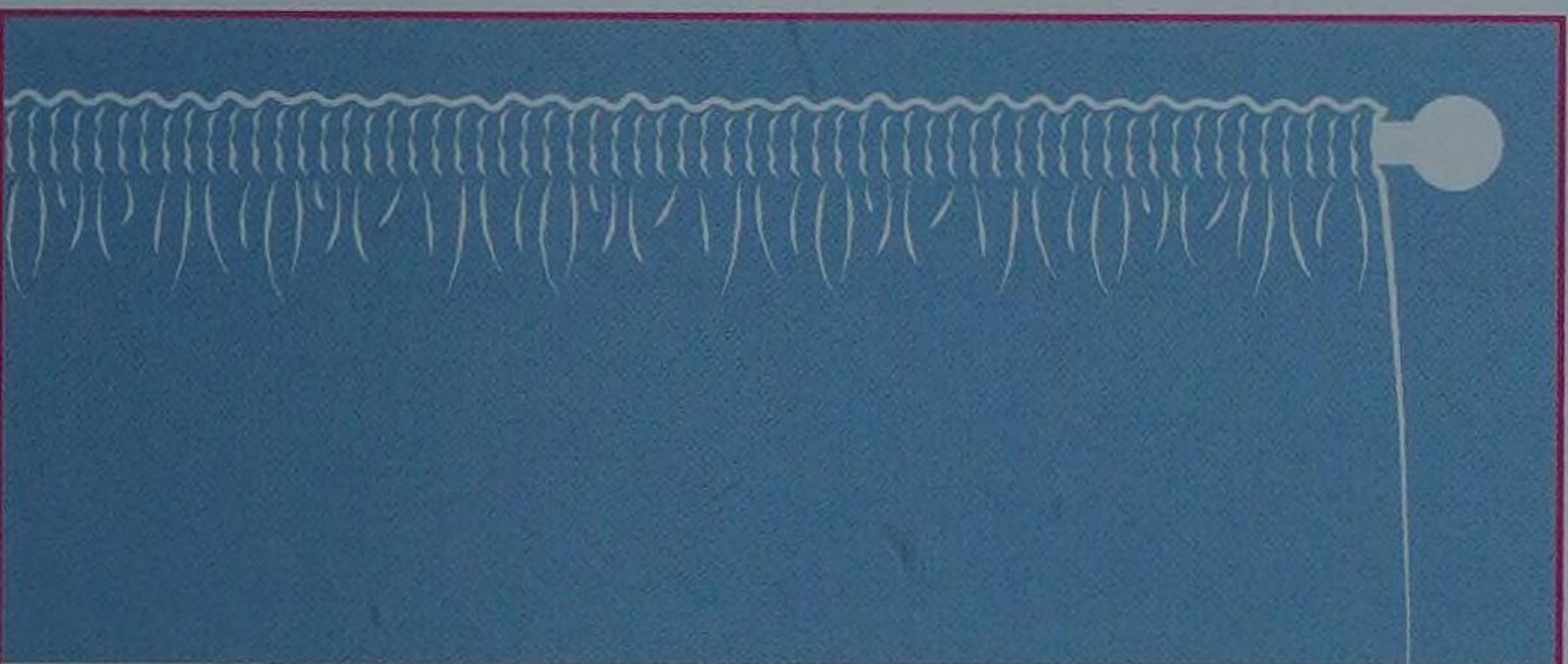
TAB TOP

Tab tops are a simple solution to hanging a curtain on a pole. They produce a modern look, though tab-top curtains can be more difficult than others to open and close. To measure the curtain length, measure from the very top of the pole.



EYELET

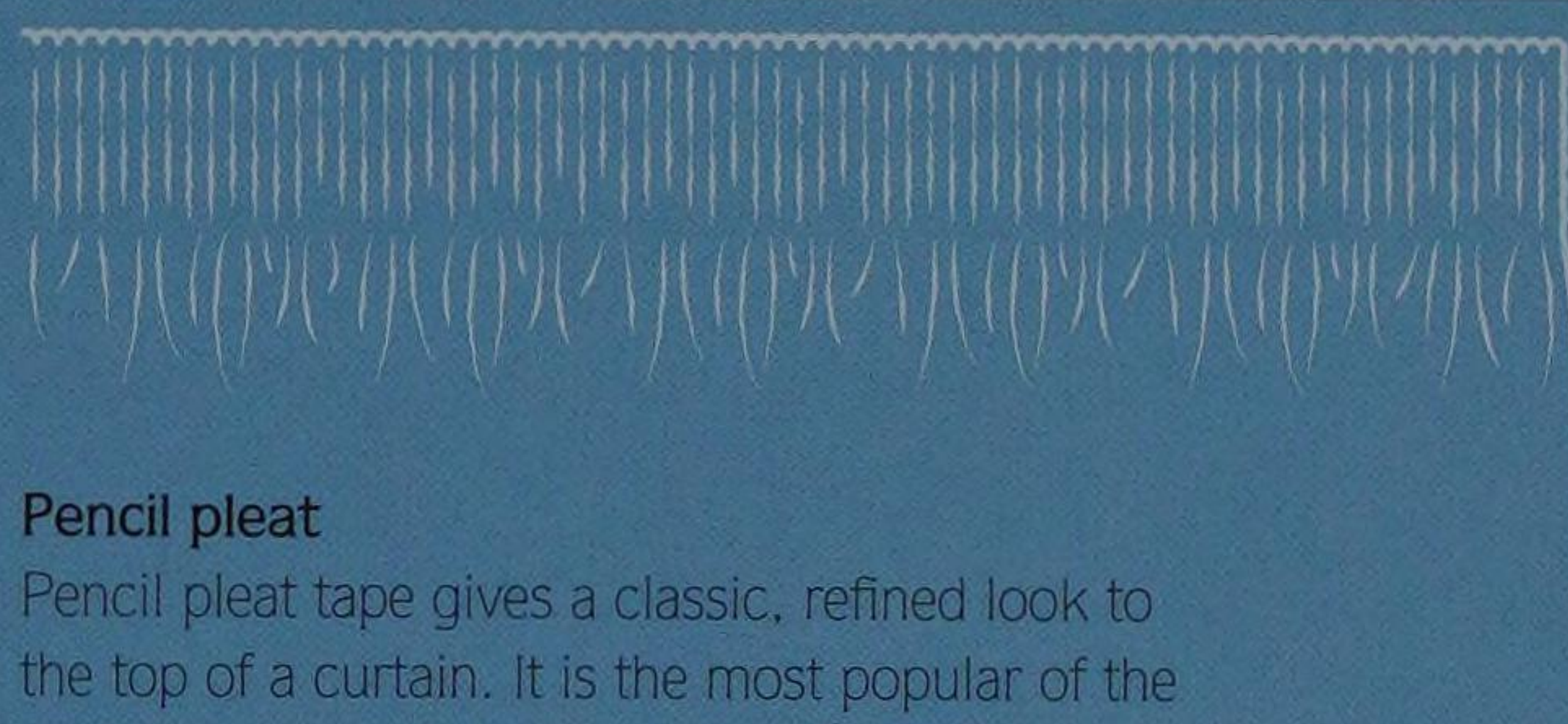
Here the curtain pole is fed through reinforced eyelets to create a modern look. To measure the curtain length, measure from the very top of the pole and add 2–3cm ($\frac{3}{4}$ –1 $\frac{1}{4}$ in).



POCKET

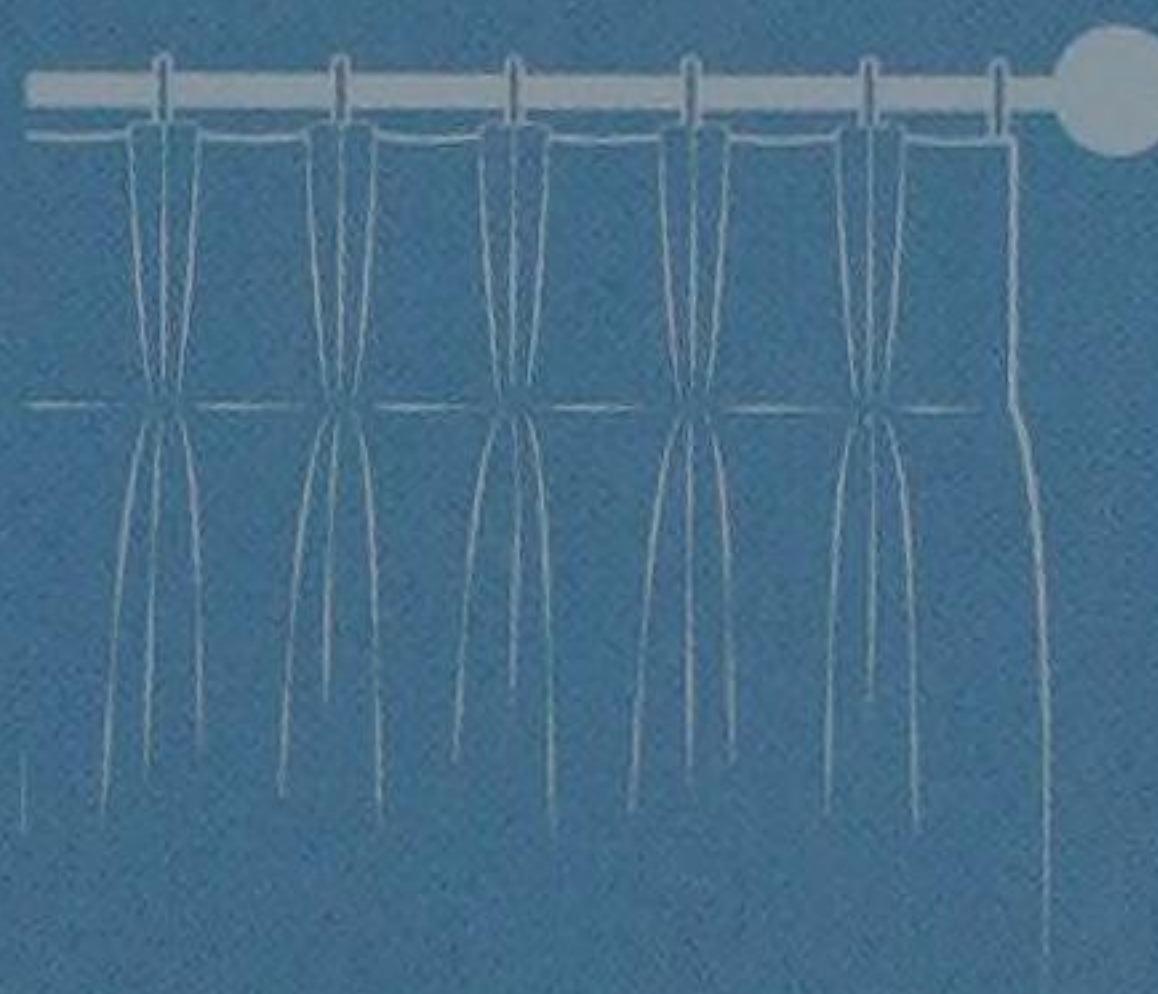
In this style of heading, you sew a channel at the top of the curtain, into which you slide the curtain pole. The result is a gathered curtain. This heading is best for stationary curtains as the fabric can be difficult to move over the pole. To measure the curtain length, measure from the very top of the pole.

TAPES

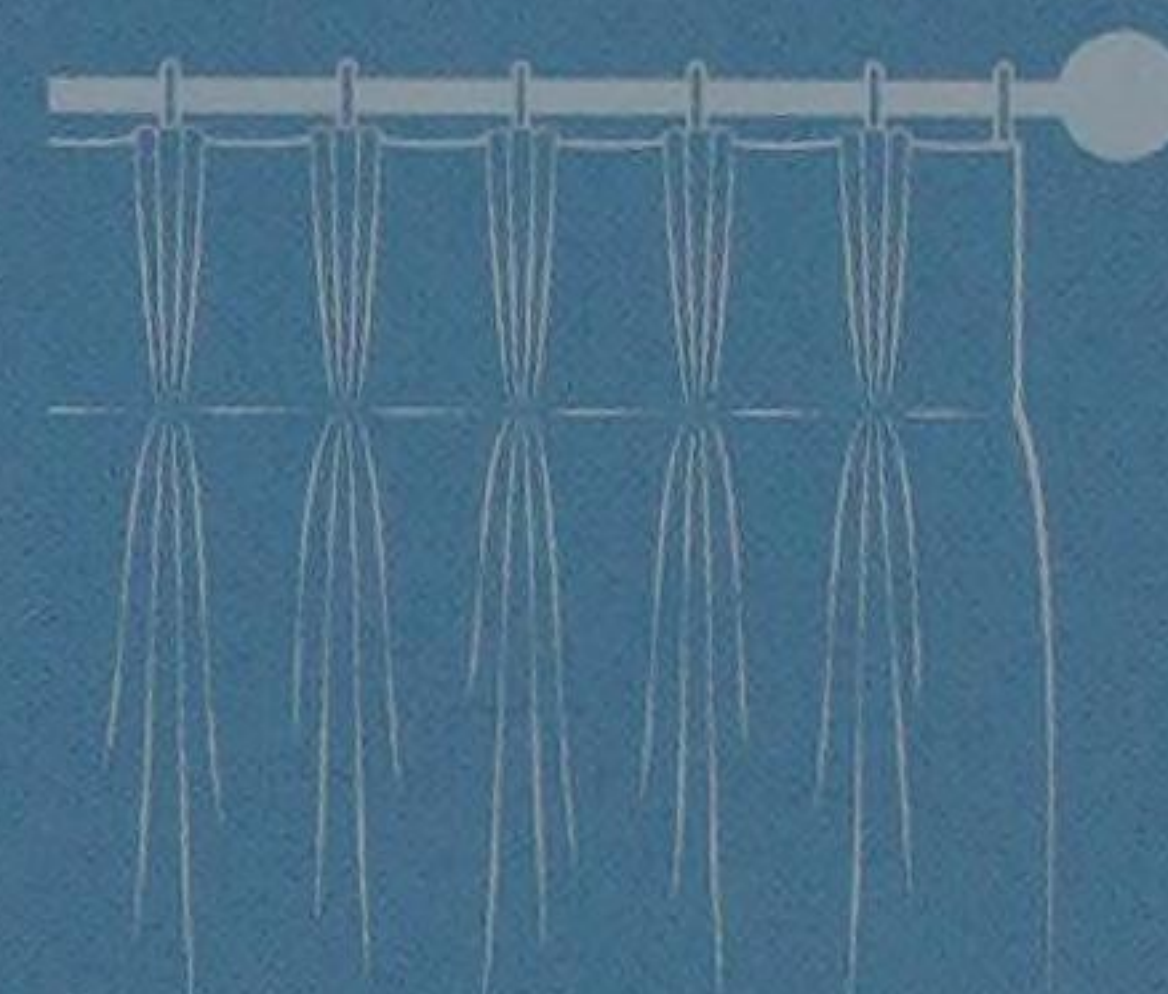


Pencil pleat

Pencil pleat tape gives a classic, refined look to the top of a curtain. It is the most popular of the curtain tapes and works well with different kinds of fabrics. To measure the curtain length, measure from the eyelet of the curtain ring.



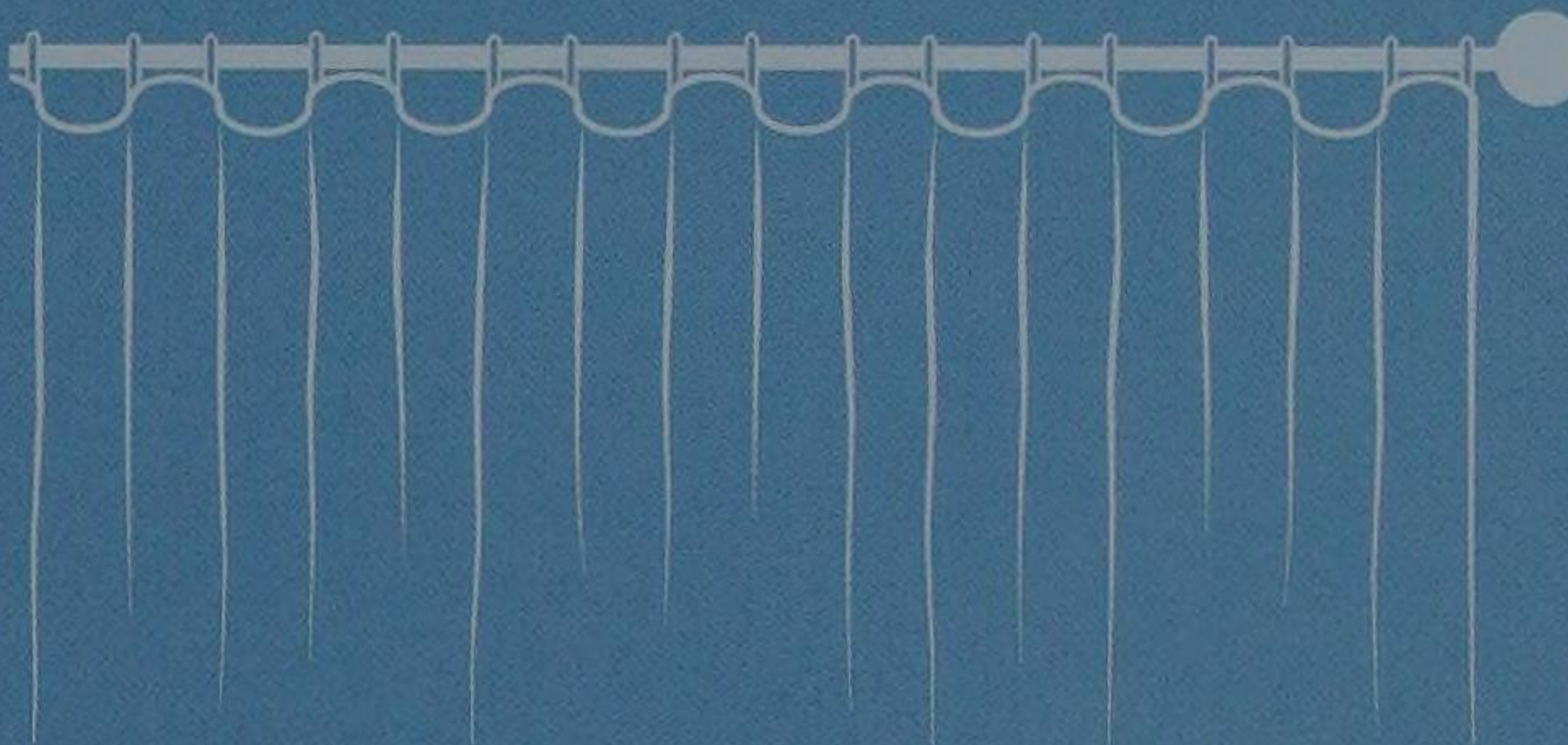
Double pleat



Triple pleat

Double and triple pleat

These tapes gather the curtain into evenly spaced groups of two or three pleats. Double pleats give a more relaxed look, while triple pleats add volume and formality. To measure the curtain length, measure from the eyelet of the curtain ring.



Tempo tape

Tempo tape gives a curtain an evenly undulating shape. It works both with a curtain pole or a track system to create an informal, contemporary aesthetic.

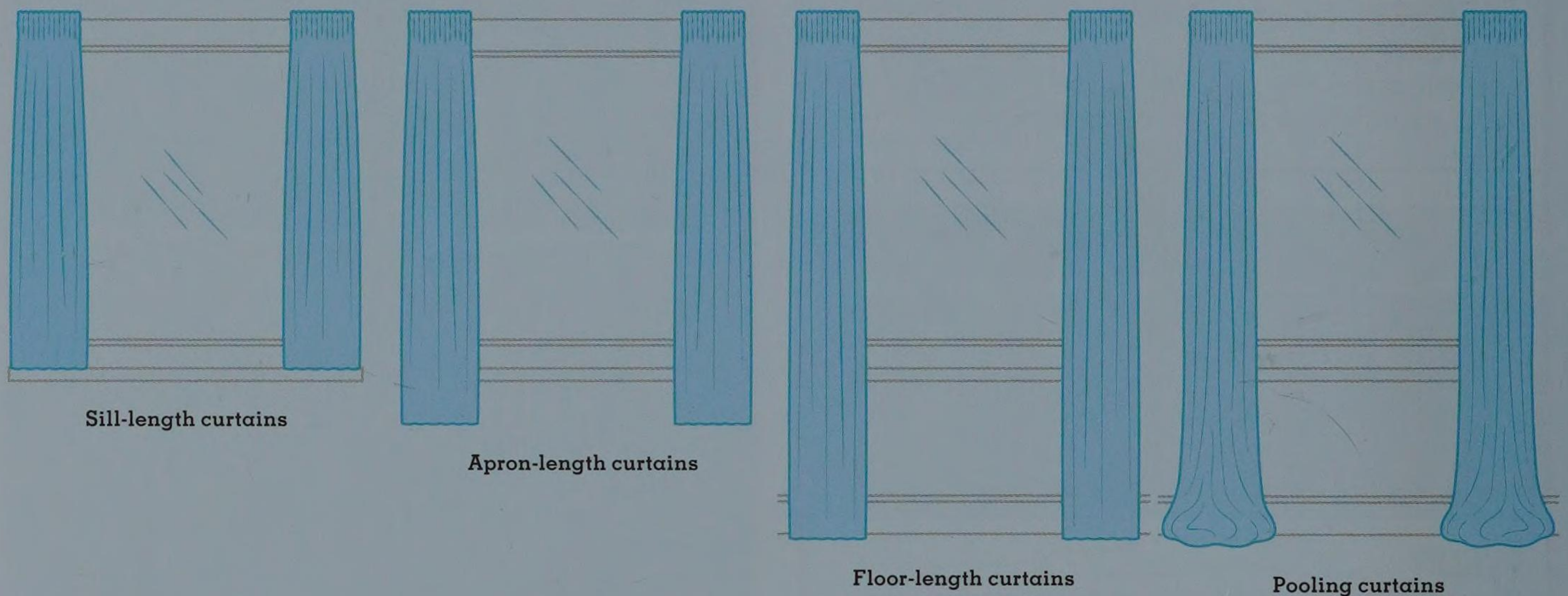


Making curtains

In addition to the heading style and lining, there are several things to consider when planning your curtains. The length of your curtains will influence everything from the overall appearance to the way the pattern is placed on the panels.

Curtain length

Curtain lengths can usually be classified into four types: sill-length, apron-length, floor-length, and pooling. Sill-length curtains sit 12mm ($\frac{1}{2}$ in) above the window sill. Apron-length curtains hit 5–10cm (2–4in) below the window sill. Floor-length curtains just clear the floor by 1.2cm ($\frac{1}{2}$ in). Finally, pooling curtains bunch on the floor with 5–20cm (2–8in) extra length, depending on your preference.



Measuring for curtains

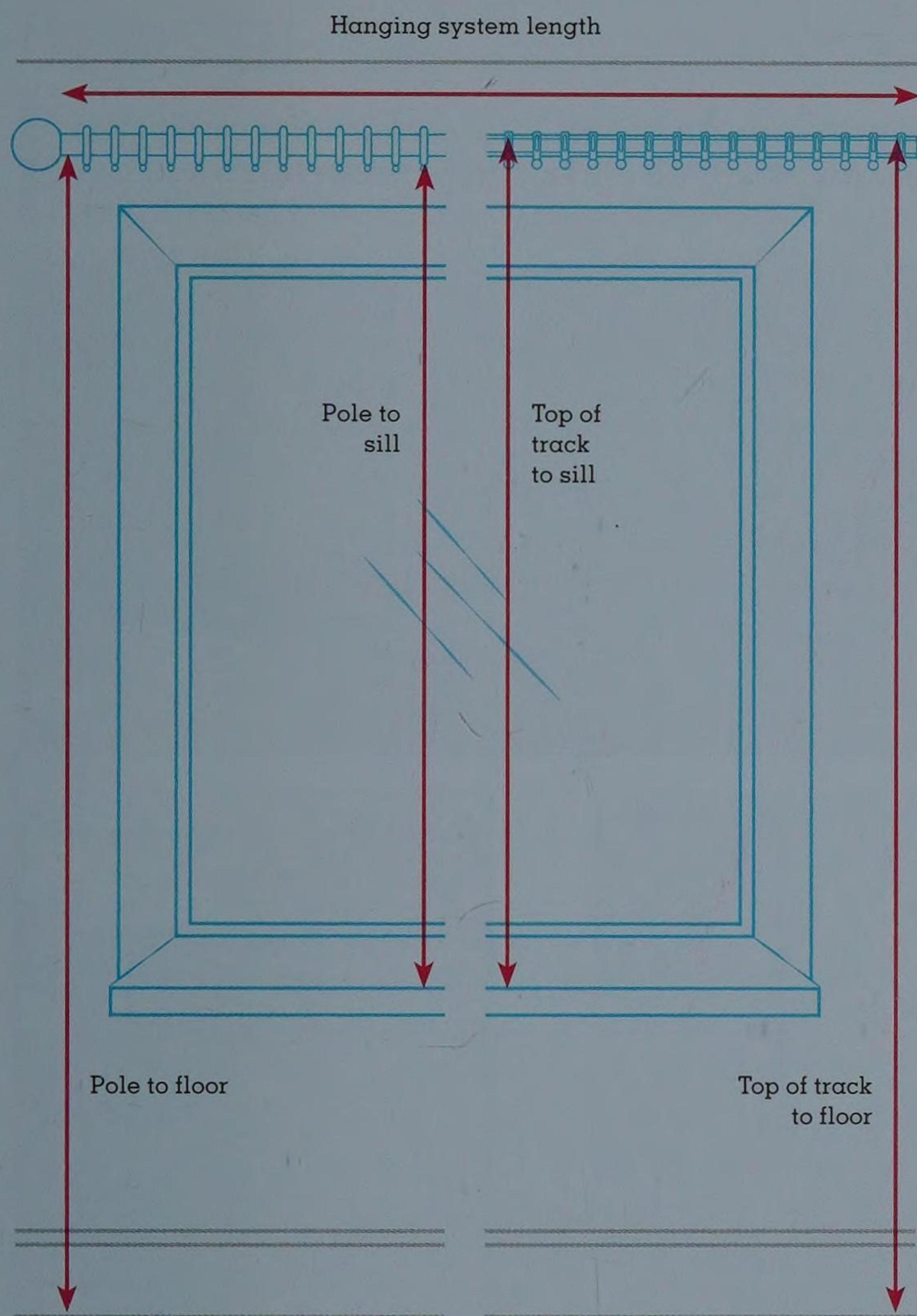
Always hang the pole or track before measuring to get an accurate measurement. The pole or track should be positioned about 15cm (6in) above the window and extend 15–20cm (6–8in) either side of the window. Hanging an extra-wide curtain, more than (10in) either side, will make a smaller window look larger.

Use a metal tape measure for the most accurate measurements. Base your width measurements on the width of the pole or track, not of the window itself. Measure the total length of the track or pole, excluding finials, to get the curtain width. Then add an additional 2.5cm (1in) to this to allow for the curtains to overlap in the centre when closed.

A curtain heading should sit slightly above a track so that the track is not visible. However, if using a curtain pole, the curtain should hang just below it so you see the pole.

For the length, decide which style you would prefer, as above. For sill- and apron-length curtains, measure from the pole or track to the window sill, then add or subtract from this measurement depending on the style. For floor-length and pooling curtains, measure from the pole or track to the floor, then add or subtract from this measurement depending on the style. If in doubt, always overestimate as you can always take up the length later.



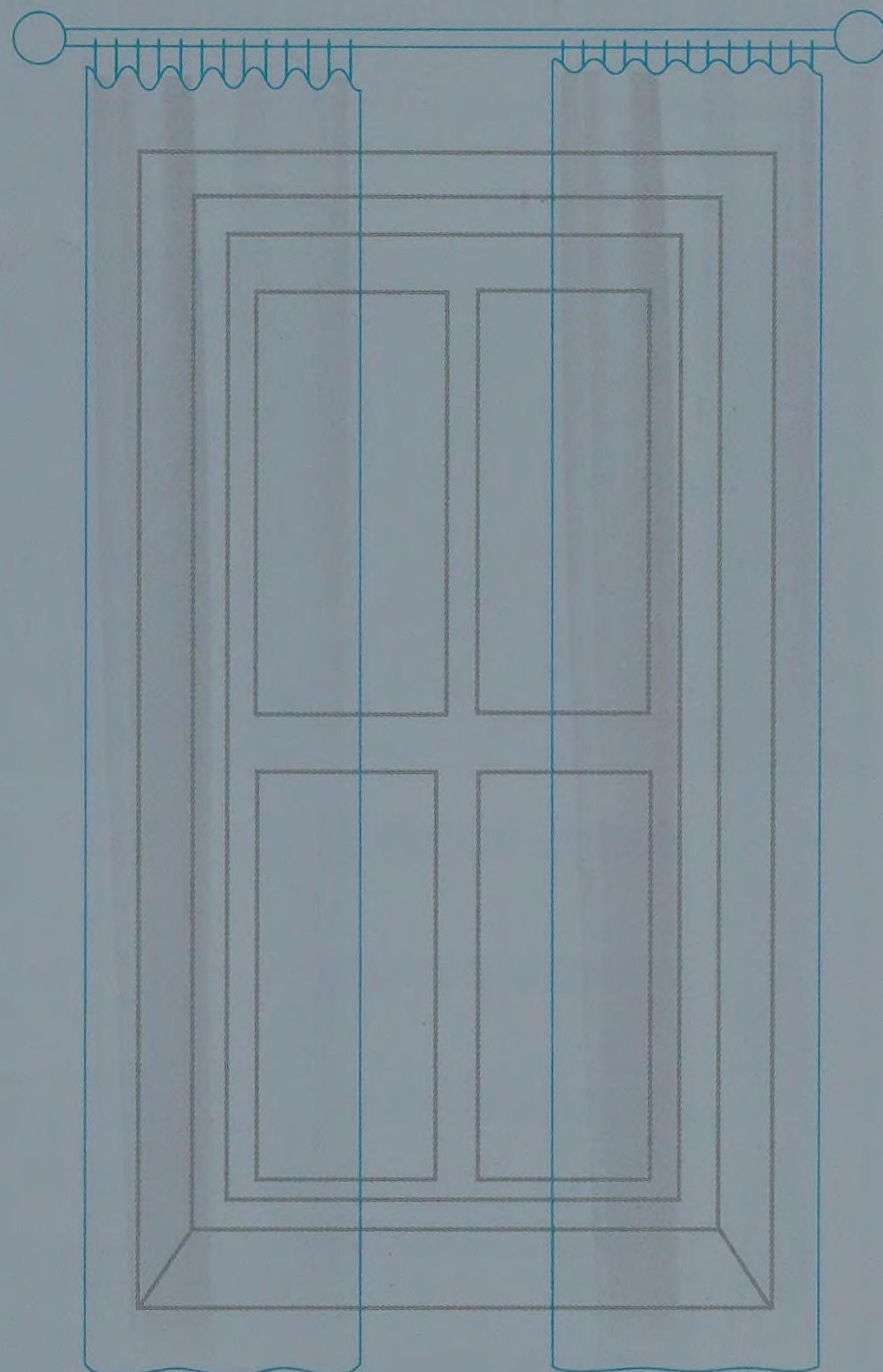


Measuring for a pole

The spot you need to measure from will change depending on the type of curtain heading you've chosen (see p.107).

Measuring for a track

If using a track, measure from the top of the track so that the track will not be visible behind the hanging curtains.



Curtain fabrics

Sheers offer an attractive alternative to heavier curtains, especially during the summer months. They look particularly lovely when they pool to the floor.

Curtain fullness and calculating fabric

Measure the track or pole and multiply by the fullness ratio, see right, which will vary depending on the type of heading. Divide this figure by the width of the fabric to be used and round up to the next whole number. This is the number of widths of fabric required for the pair of curtains. The number of widths of lining will be the same as the fabric.

Measure the finished length required. To calculate the cut length, add 20cm (8in) to the finished length for the hem allowances. If patterned fabric is used, extra will be needed for pattern matching. The length of the lining will be the same as the fabric, minus any extra for pattern matching.

To calculate the amount of fabric, lining, and interlining required for the curtains, multiply the number of widths by the cut length of the curtains.

Curtain style	Fullness ratio
Pencil pleat	2.00
Double pleat	2.30
Triple pleat	2.20
Gathered heading	1.80
Tab top	1.25
Tie top	1.25
Eyelet	1.50
Pocket top	1.00
Flat panel	1.00



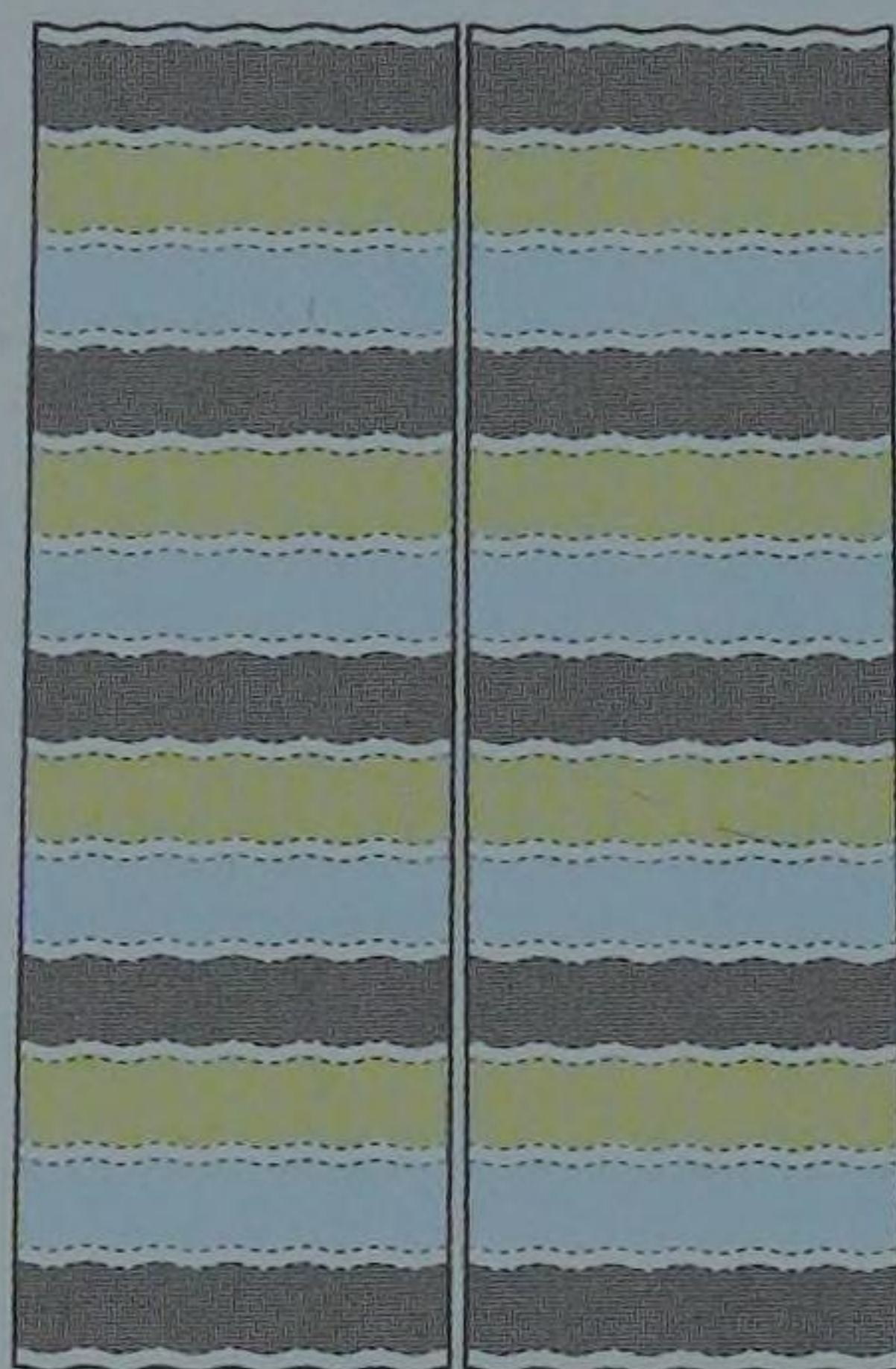
Placing and matching a pattern

All patterned fabrics have a repeat down their lengths. This is called the pattern repeat and is measured from a point in one pattern to the same point in the next pattern. If using a patterned fabric you will need to match the pattern across the curtain panels and also across the seams if joining widths.

When joining widths, cut the first length of fabric to the required curtain length. Take note of the pattern at the top and locate this start point on the next uncut length of fabric. Place a pin at this point. Finger press back the selvedge of the uncut length and manoeuvre the uncut piece until the pattern matches the first cut length at the selvedge. Mark the top and bottom of the uncut length in line with the first cut length and cut across the fabric at the marks, at right angles to the selvedge. Match the pattern across the two cut pieces along the selvedge again. Secure with pins then slipstitch along the fold. Put right sides together, then machine stitch along the fold.

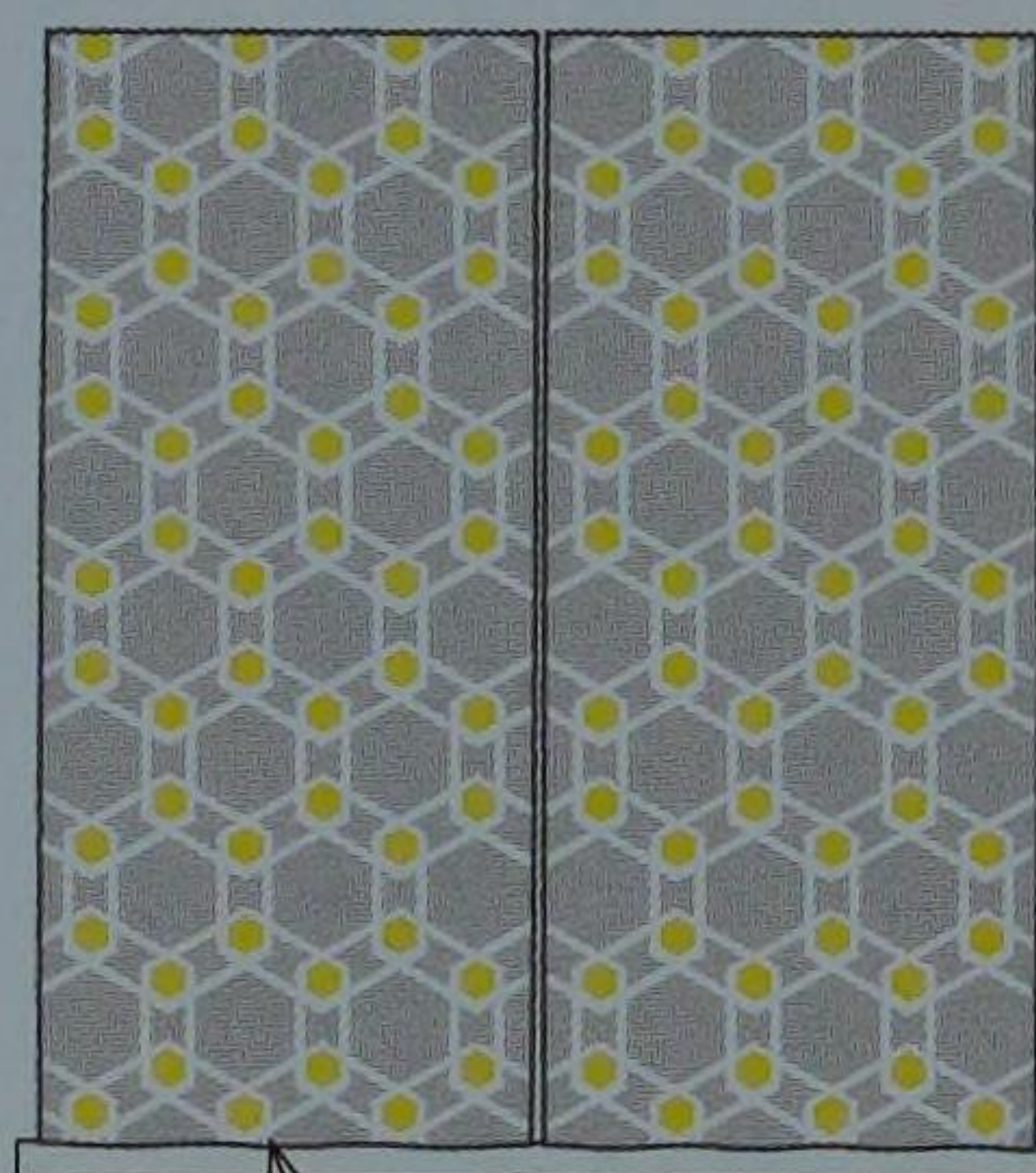
CALCULATING AMOUNTS OF FABRIC WITH PATTERN REPEATS

To calculate the amount of fabric you need, round the total cut length (see previous page) to the nearest pattern repeat multiple, then multiply by the number of widths. For example, if the cut length is 130cm (52in) and the pattern repeat is 25cm (10in) you will need 150cm (60in), or six pattern repeats, per width of fabric. If you need four widths you will therefore need 6m (240in) of fabric in total.

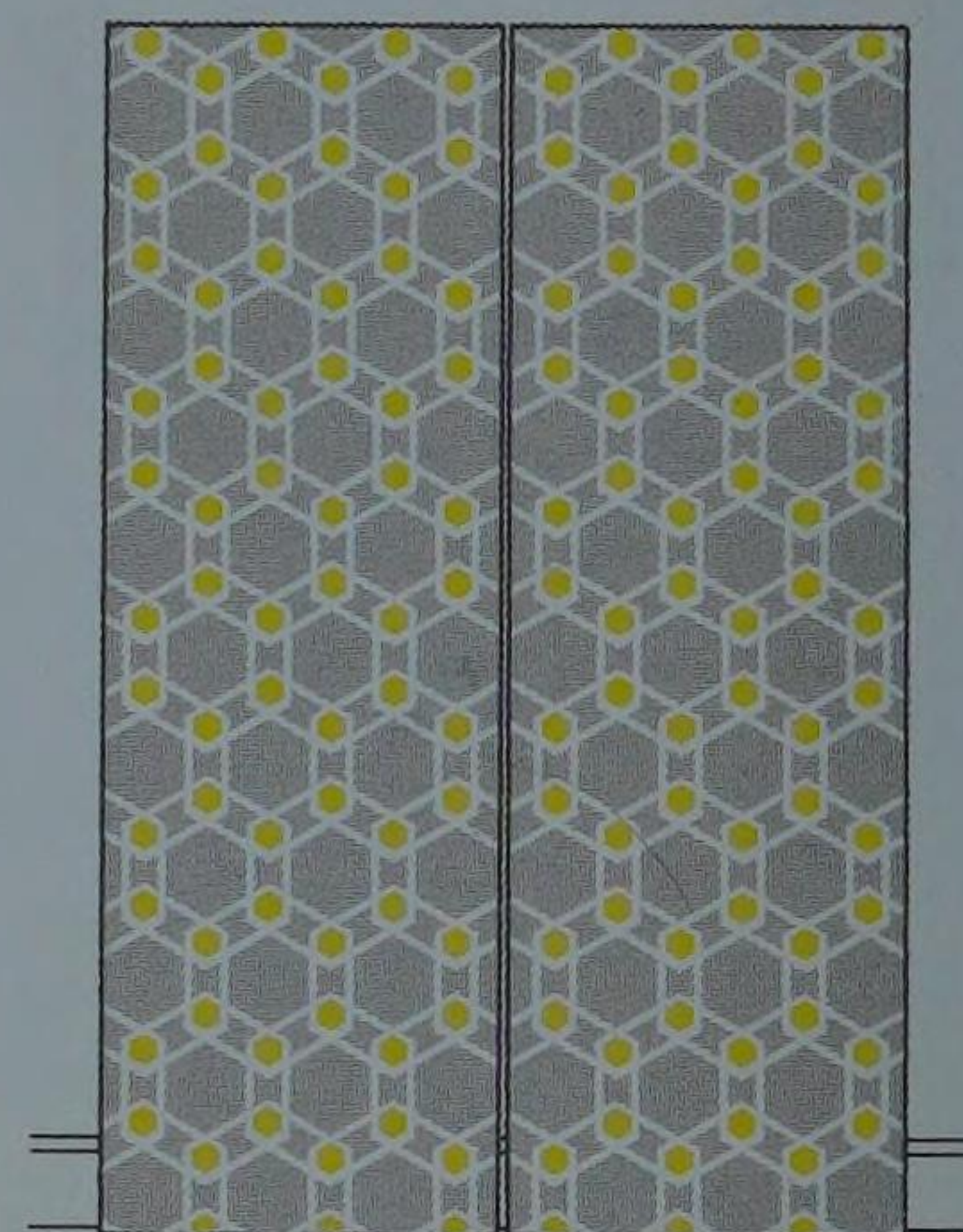


MATCHING ACROSS PANELS

Consider how the pattern will match across the curtain panels. Make sure the pattern will match edge-to-edge when the curtains are closed. Cut out the first curtain then match the second curtain to the first.



Full motif
sits at the
bottom

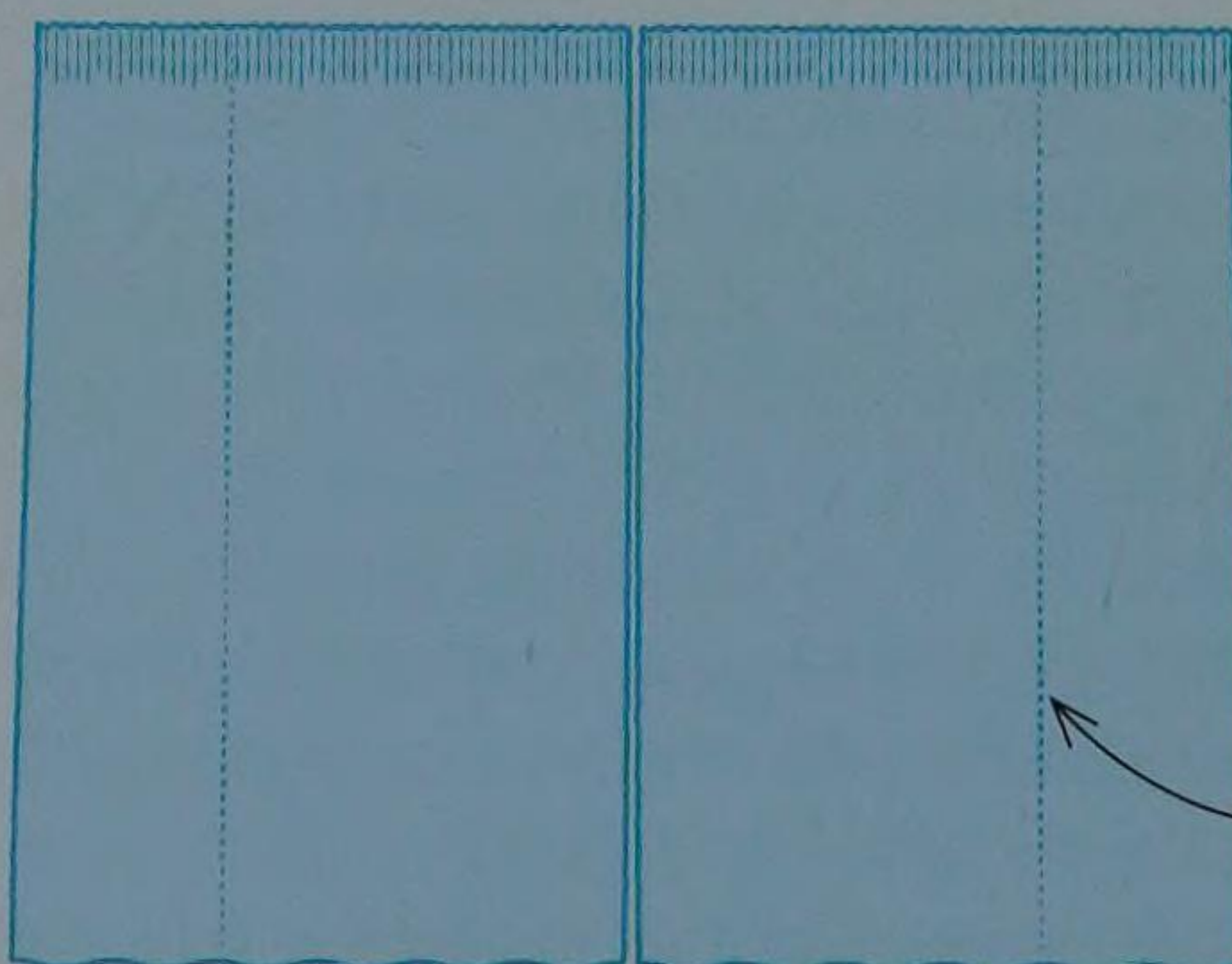


PARTIAL REPEATS

When placing a pattern it may be impossible to avoid a partial repeat at the top or the bottom. For sill- or apron-length curtains place the partial repeat at the heading. For floor-length or pooling curtains place the full pattern motif at the heading.

PLACING JOINS

When joining fabric width place narrower widths on the outer sides of the panels and the full width of the fabric in the centre. Ensure you match the pattern across the join.



The narrower width sits
along the outer edge on
both panels



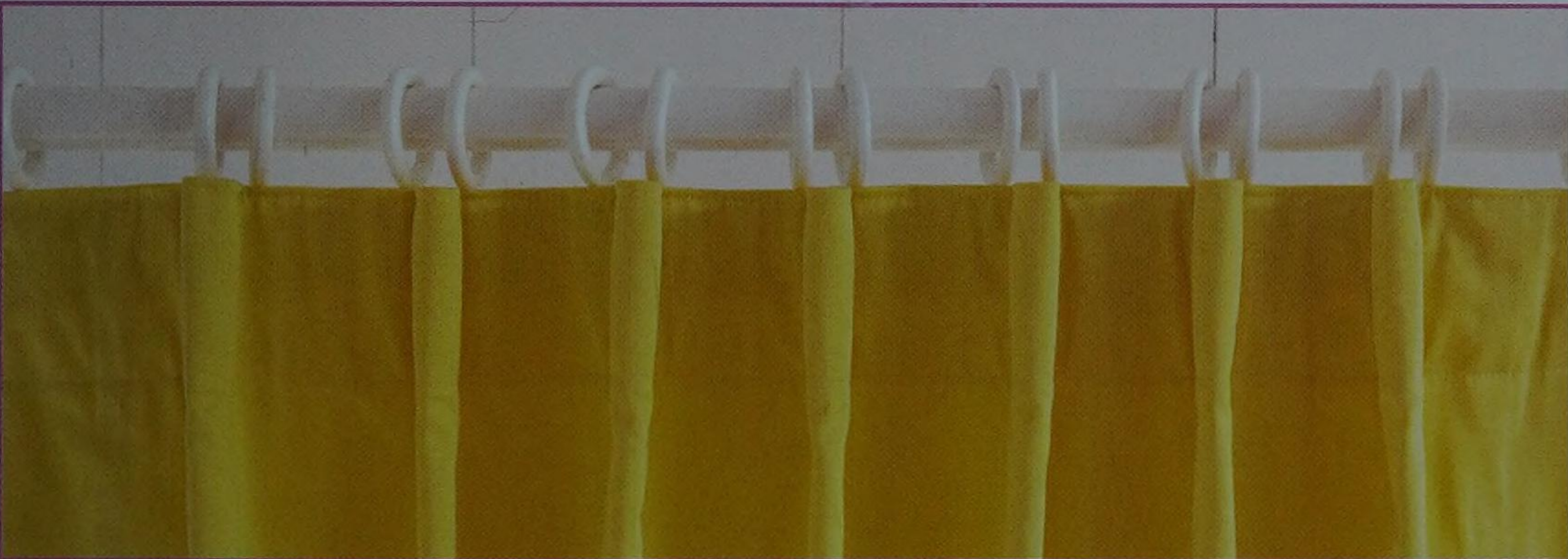
Heading tapes

There are a number of different heading tapes available for topping curtains, allowing you to create different looks, ranging from formal to modern. The pencil pleat photographed below, one of the most popular, is adaptable and suits many interior styles. Other tapes are attached in exactly the same way as the pencil pleat heading tape.



Choosing your style

The curtains below are all made of the same fabric but look quite different because of their heading tape. The tempo tape, soft and contemporary, is the most informal; the formal pinch pleat tape is suited to more traditional interiors.



Cartridge tape
Cartridge tape forms small, rounded pleats separated by a flat panel. These can be pushed close together to give fullness to the curtain.



Tempo tape
Tempo tape is a relatively new heading tape which guides the top of the curtain to form an S-shaped curve. It is best used on curtains that hang on a pole rather than a track to give the “S” plenty of space at the back.



Pinch pleat tape
Stylish and formal pinch pleats are made using a tape that creates groups of two or three pleats separated by a flat panel. Give the pleats additional structure by taking a few small stitches at the base of each group of pleats.



Cased-heading curtain

A sheer curtain panel with an ombré effect is a modern take on a traditional window treatment. Sheer fabrics are normally 3m (118in) wide, so here you have the selvedges at the top and bottom of the curtain, while the sides start out as raw edges. Finish it off with a cased heading, one of the simplest ones to make.

YOU WILL NEED

MATERIALS

- Sheer or lightweight fabric (see p.109 for calculating amount)
- Matching thread
- 14g weighting tape (length to match the width of your curtain)

TOOLS

- Pins
- Scissors
- Ruler
- Iron
- Overlocker (optional)
- Sewing machine
- Hand sewing needle
- Curtain pole

Squaring off the first side



1 Start by squaring off one long edge of the fabric. This will be one side of the finished curtain. With a sheer fabric or loose weave, as here, use a pin to pick out a single thread along the long edge.



2 Gently pull the thread out completely, all the way along the long edge.



3 Cut along the line that is left where the thread was removed.



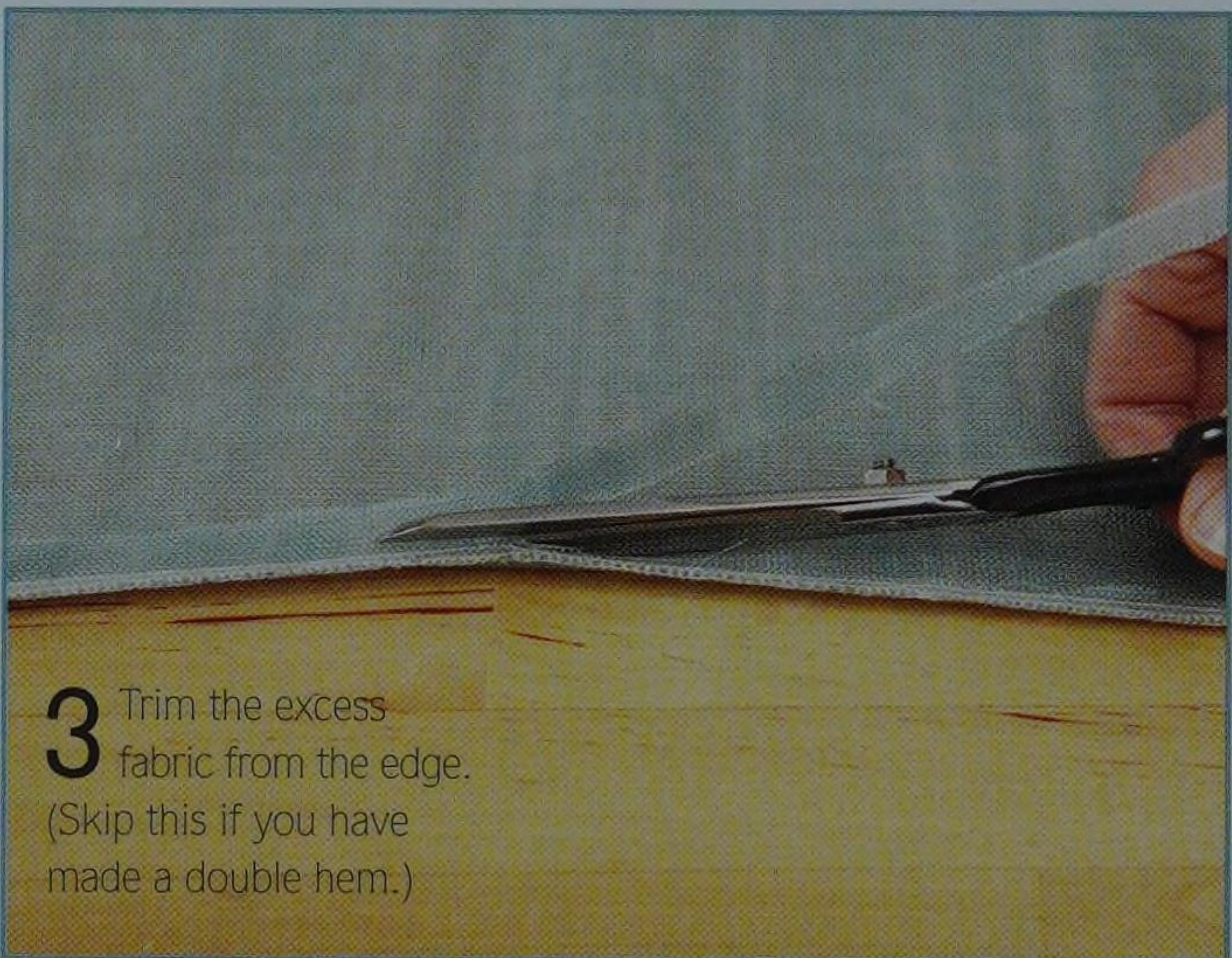
Neatening the sides



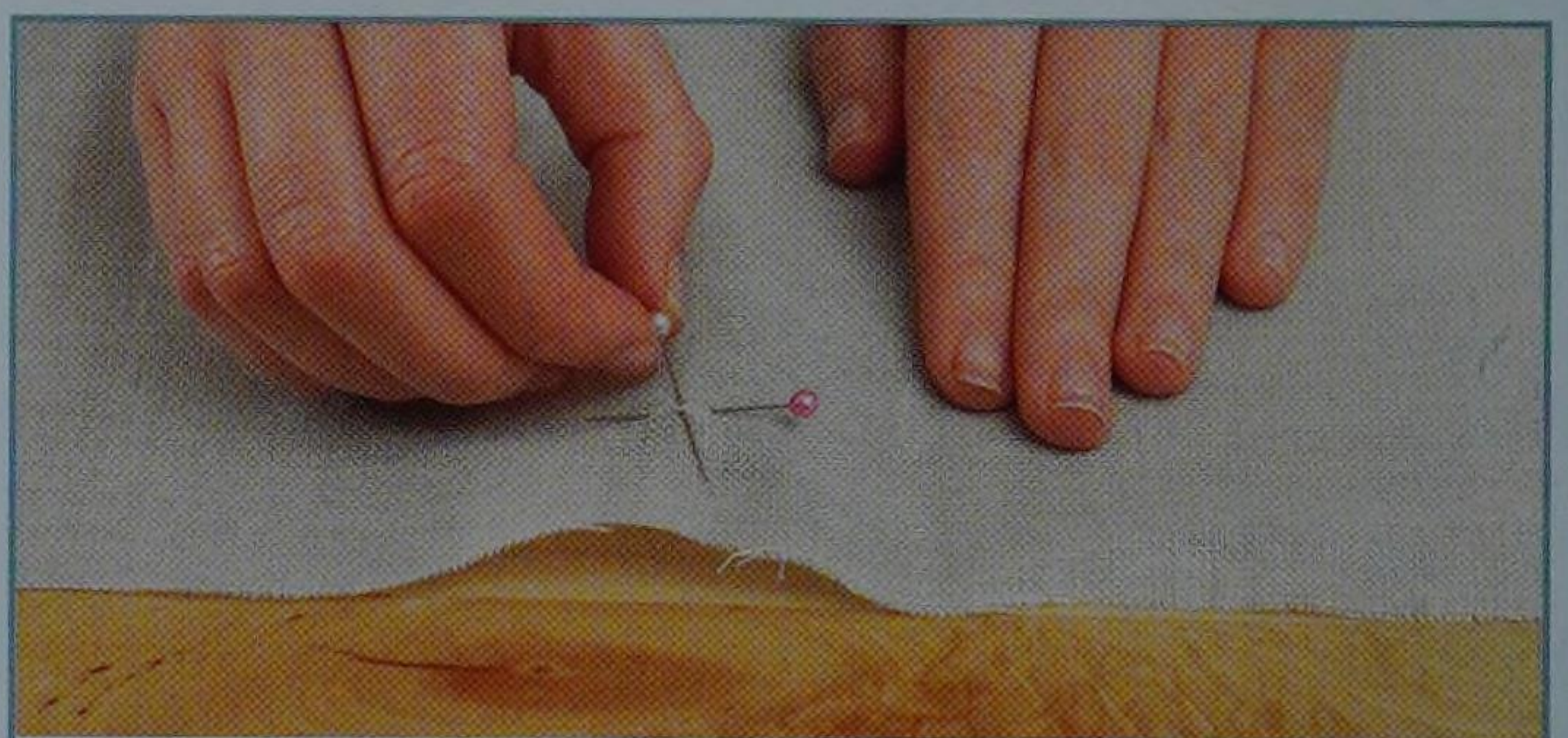
1 With the wrong side face up, fold over then press 1.5cm ($\frac{5}{8}$ in) along the long, straightened edge.



2 For a straight edge on a sheer fabric, use an overlocker. Turn off the knife and overlock along the folded edge. If not using an overlocker, fold over and iron the edge a second time, then stitch close to the edge to create a double hem.



3 Trim the excess fabric from the edge. (Skip this if you have made a double hem.)



4 Measure across the fabric from the neatened edge to the width of your curtain (see p.108) and mark with a pin. Using a second pin, pull out a thread along the edge at this point. Cut along the line, then fold, press, and overlock the edge, or create a double hem.

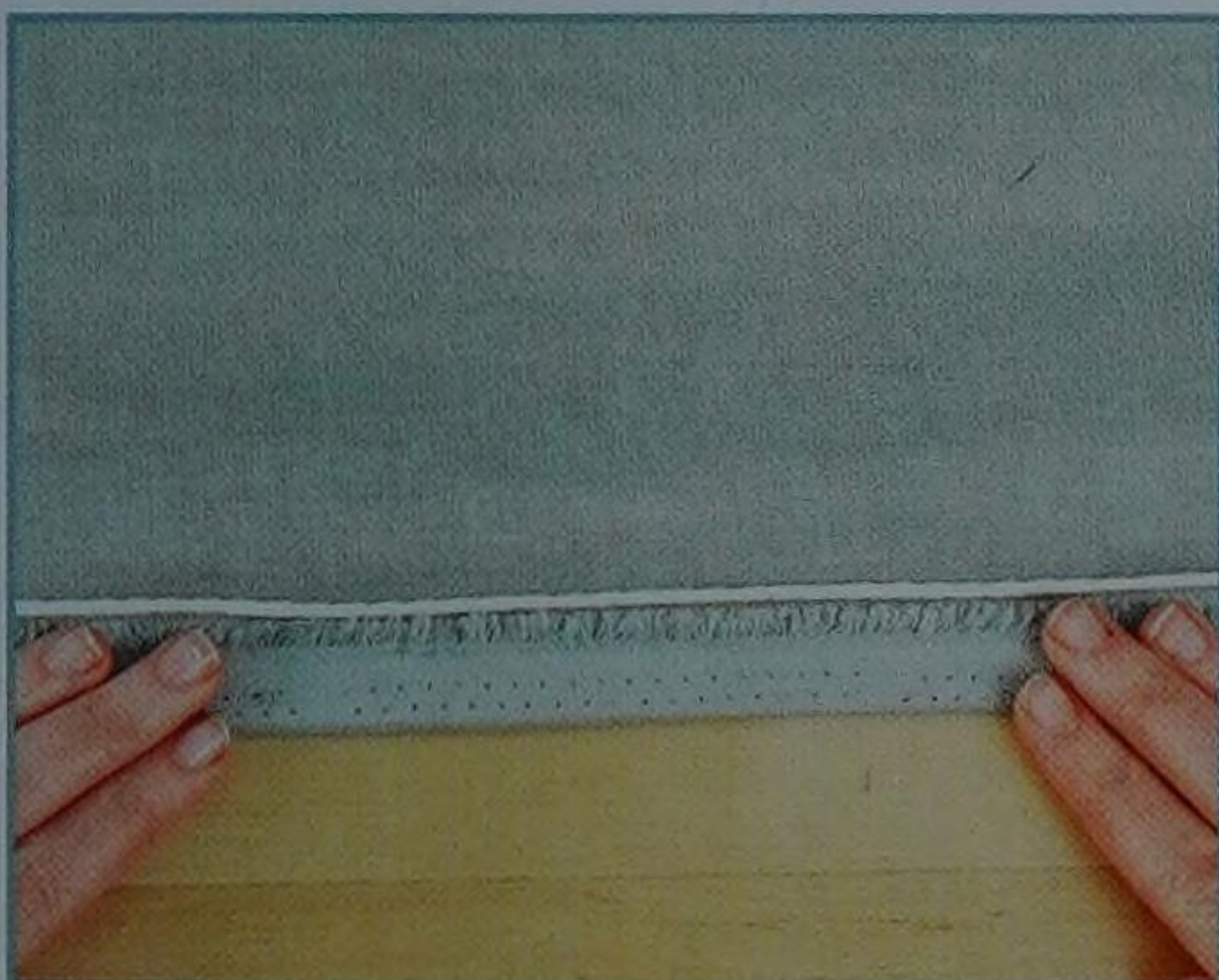
Making the hem



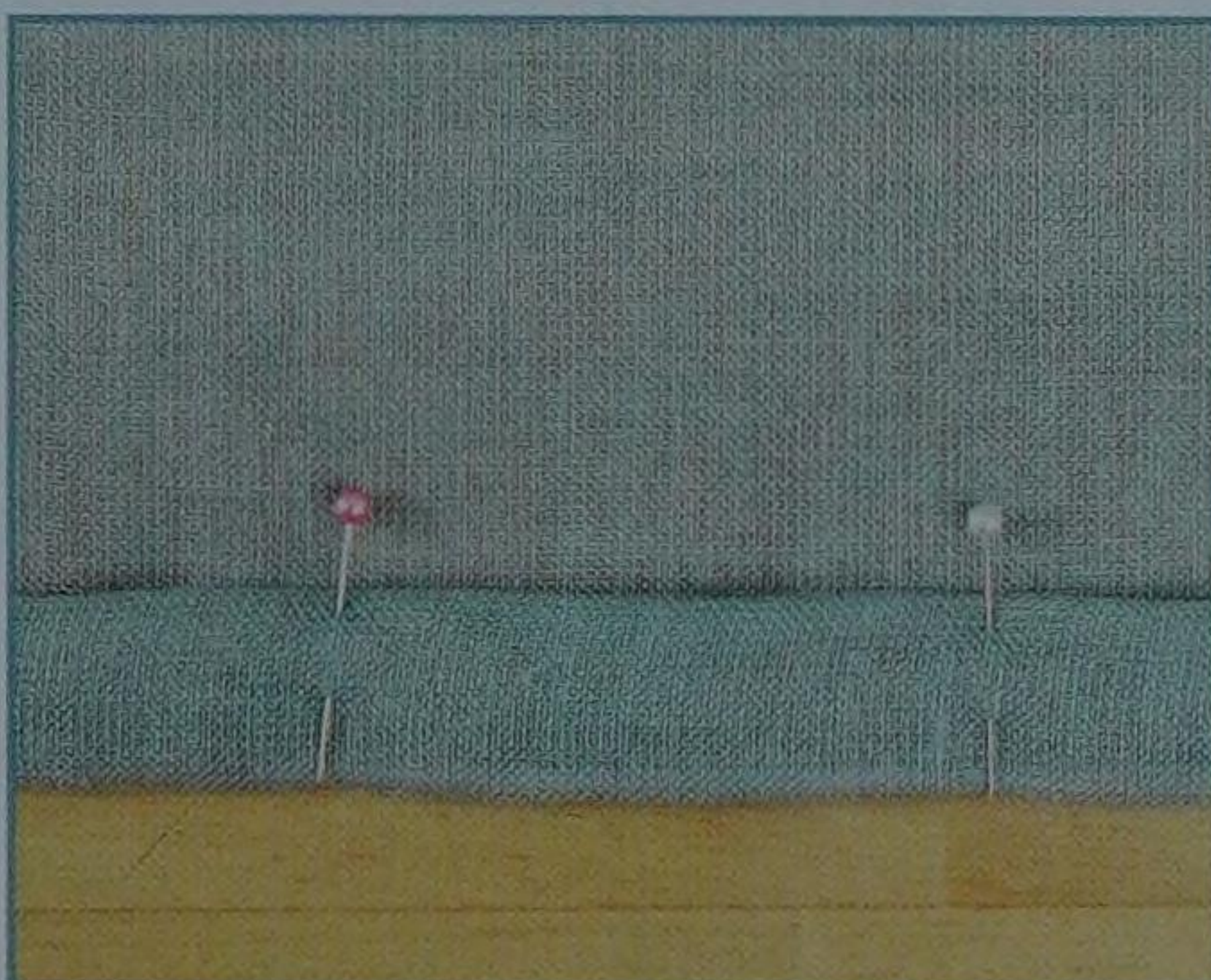
1 With the wrong side face up, fold over the selvedge and press a 4cm ($1\frac{5}{8}$ in) hem along the bottom.



2 Unfold the hem. Remove the first few weights from the weighting tape and close the end of the tape with a few stitches. Stitch the end of the tape to one end of the foldline. Cut the tape to the width of the curtain and stitch the cut end to the other end of the foldline.



3 Fold the hem up so the selvedge meets the weighting tape. Press the hem in place.

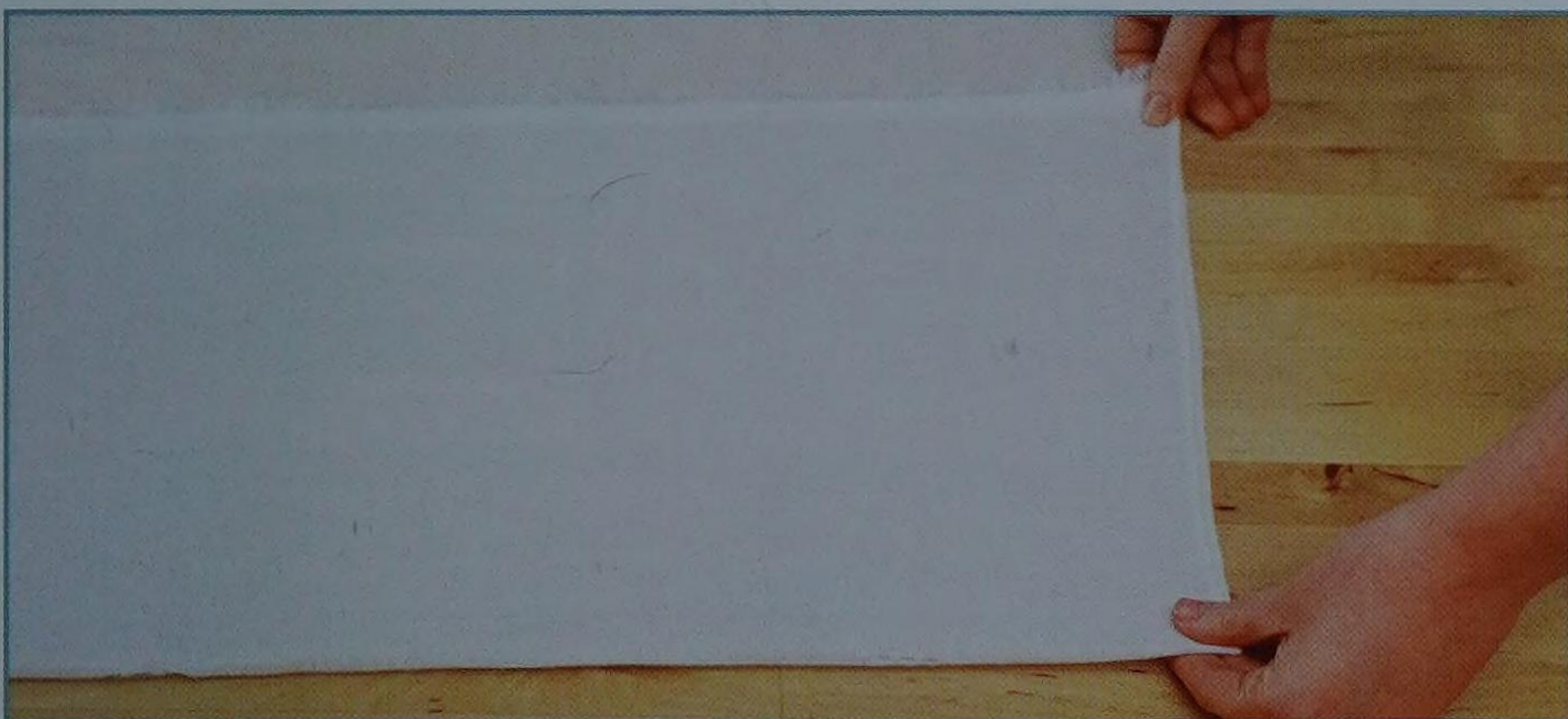


4 Turn the hem up again to make a double hem that encloses the weighting tape. Pin in place.



5 Stitch along the hem 4mm ($\frac{3}{16}$ in) from the first folded edge. Press.

Making the cased heading



1 Lay the curtain flat. Measure the drop from top to bottom along the edges and at points across the width. Mark with pins. Fold over to the wrong side at the pinned line and press. Remove the pins. Mark a line 8cm ($3\frac{1}{4}$ in) down from the fold across the width of the curtain. This makes a casing for a pole up to 3.5cm ($1\frac{3}{8}$ in) in diameter. You may need to make it deeper for a thicker pole. Cut off the excess. Pin, iron, then cut along the fold.



2 With the wrong side face up, fold over then press a 2cm ($\frac{3}{4}$ in) hem along the top edge.



3 Fold over another 6cm ($2\frac{3}{8}$ in), then pin the double hem in place.



4 Stitch along the hem close to the first folded edge to create the cased heading. Insert a curtain pole through the cased heading to hang your curtain.



Hanging play tent

A play tent suspended from the ceiling makes a comfortable den in a child's room where she can read undisturbed. It has its own curtain that can be closed or left open.

YOU WILL NEED

MATERIALS

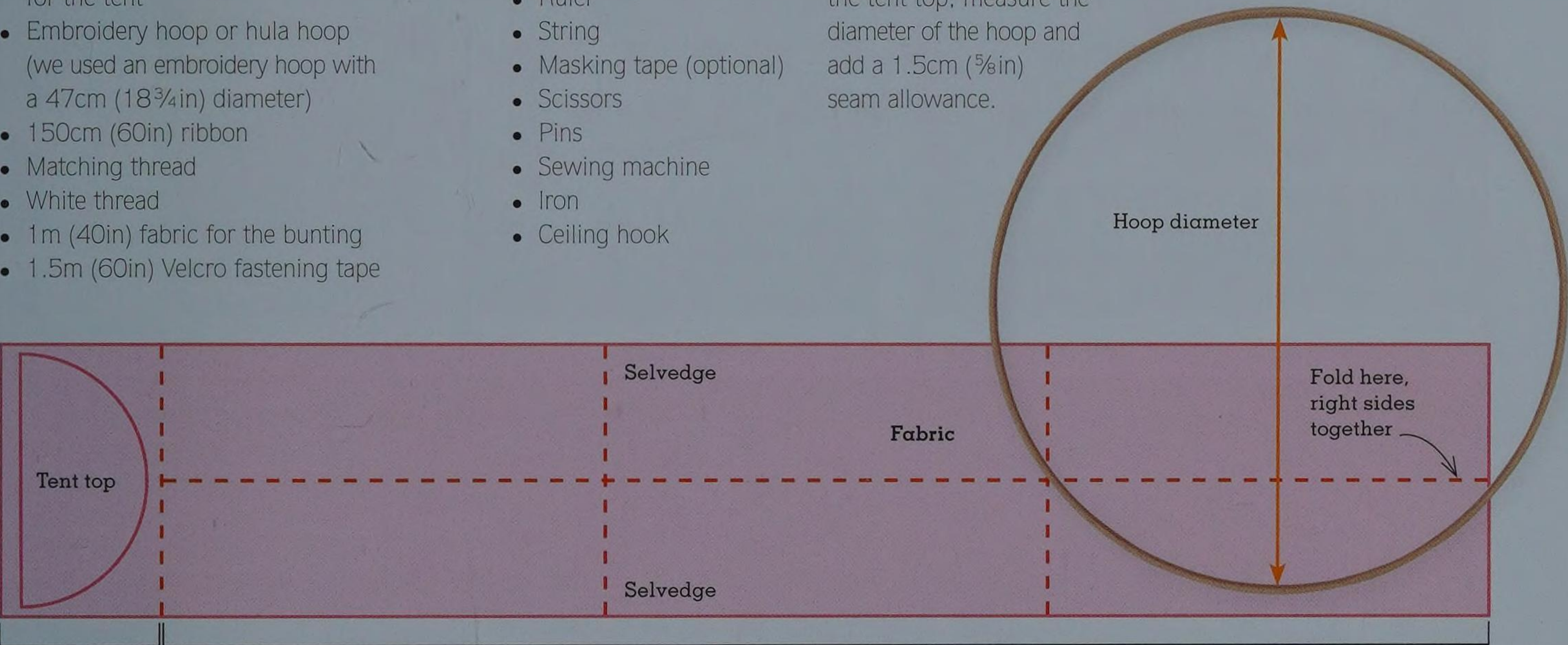
- 9m (10 yards) lightweight cotton fabric for the tent
- Embroidery hoop or hula hoop (we used an embroidery hoop with a 47cm (18¾in) diameter)
- 150cm (60in) ribbon
- Matching thread
- White thread
- 1m (40in) fabric for the bunting
- 1.5m (60in) Velcro fastening tape

TOOLS

- Pencil
- Ruler
- String
- Masking tape (optional)
- Scissors
- Pins
- Sewing machine
- Iron
- Ceiling hook

Tent top

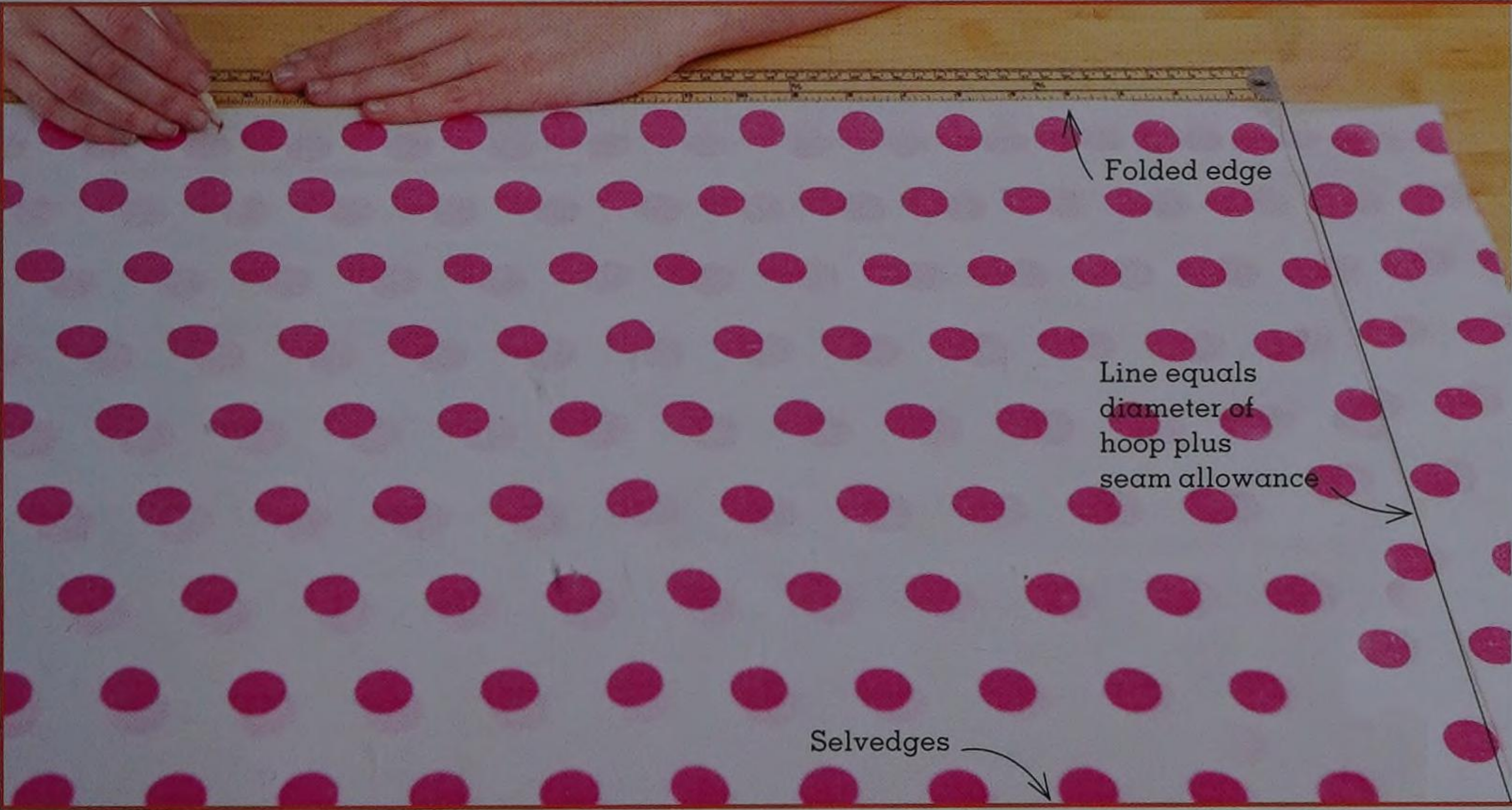
To calculate the size of the tent top, measure the diameter of the hoop and add a 1.5cm (⅝in) seam allowance.



Cutout top

Cut into three pieces for panels

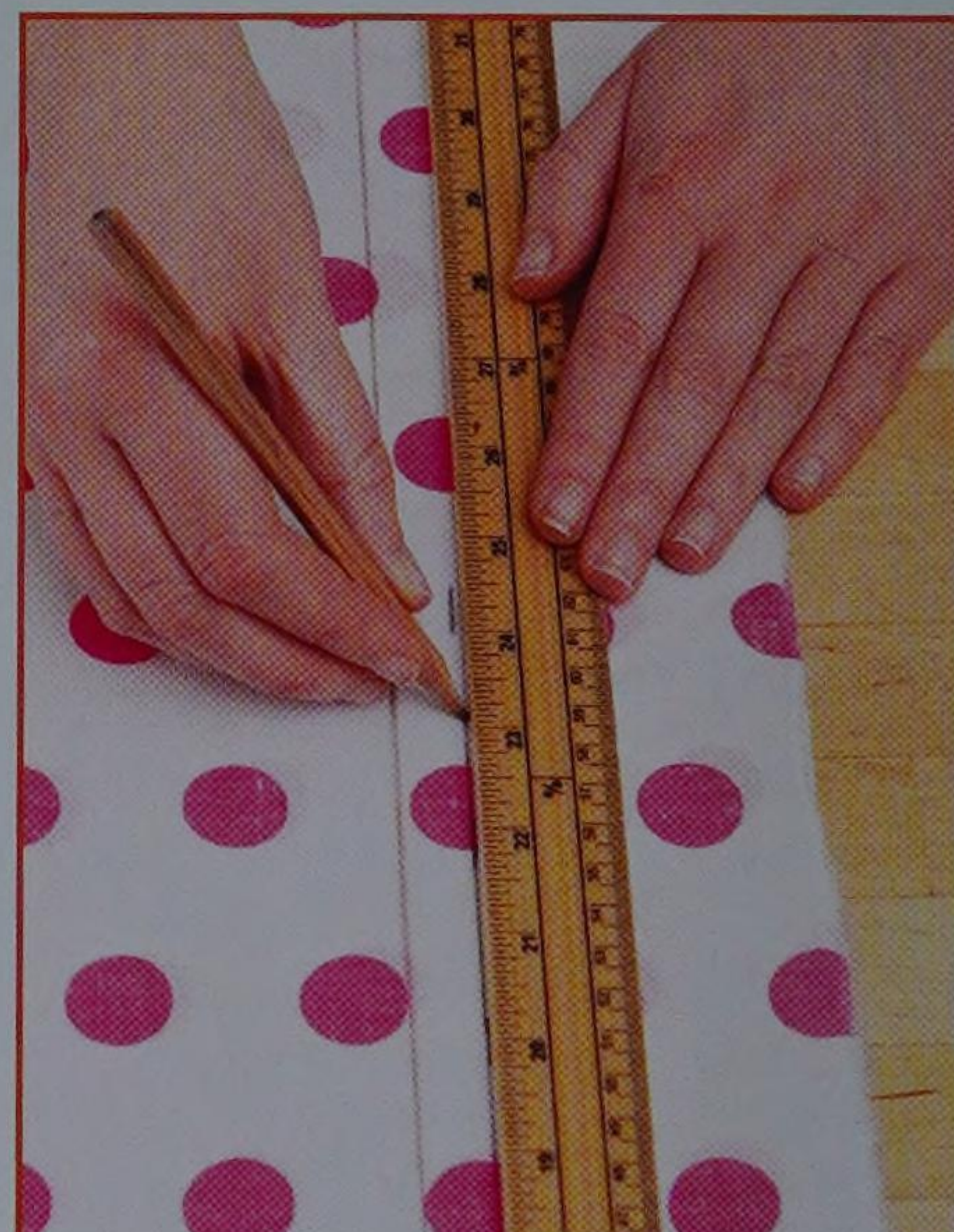
Making the tent top



1 Fold the fabric in half selvedge to selvedge, right sides together. Add a 1.5cm (⅝in) seam allowance to the diameter of the hoop. Draw a line this length from the folded edge towards the selvedges. Draw a second line the same length along the folded edge from one end of the first line.



2 Use a pencil tied to a piece of string the length of the line. Pin the string to the point where the lines meet. Hold the pencil upright and draw an arc from the end of one line to the end of the other. Keep the string taut. It may help to tape the fabric to the work surface with masking tape to stop it slipping.



3 Measure and mark a 1.5cm ($\frac{5}{8}$ in) seam allowance along the first line. Cut through both layers of fabric to cut out the tent top.



4 Open out the semicircular tent top, right side up. Cut a 50cm (20in) length of ribbon and fold it in half. Place the raw edges of the ribbon at the centre point, as shown. Pin in place.



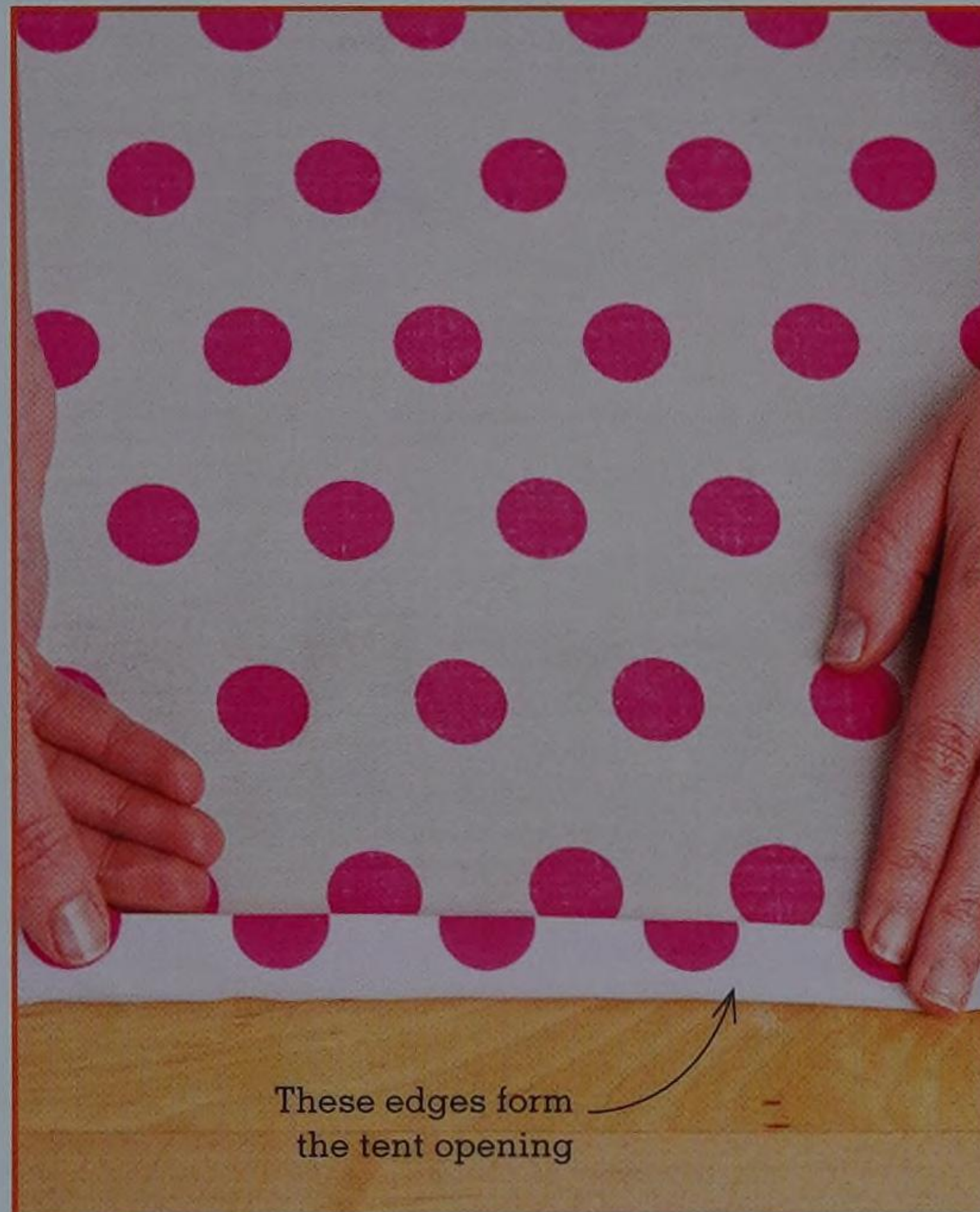
5 Fold the tent top right sides together with the ribbon tucked inside. Pin along the open straight edge. Sew along the edge, starting at the ribbon, stitching over it, and backstitching a few times at the start to ensure the ribbon is stitched firmly in place. Press the seam open.



Making the tent body



1 Cut the remaining fabric into three equal full-width pieces for the tent body. Place two pieces selvedge to selvedge and right sides together. Pin and stitch with a 1.5cm ($\frac{5}{8}$ in) seam allowance. Press the seam open. Attach the third piece to the other two in the same way. You now have three joined pieces with a selvedge on both long edges.

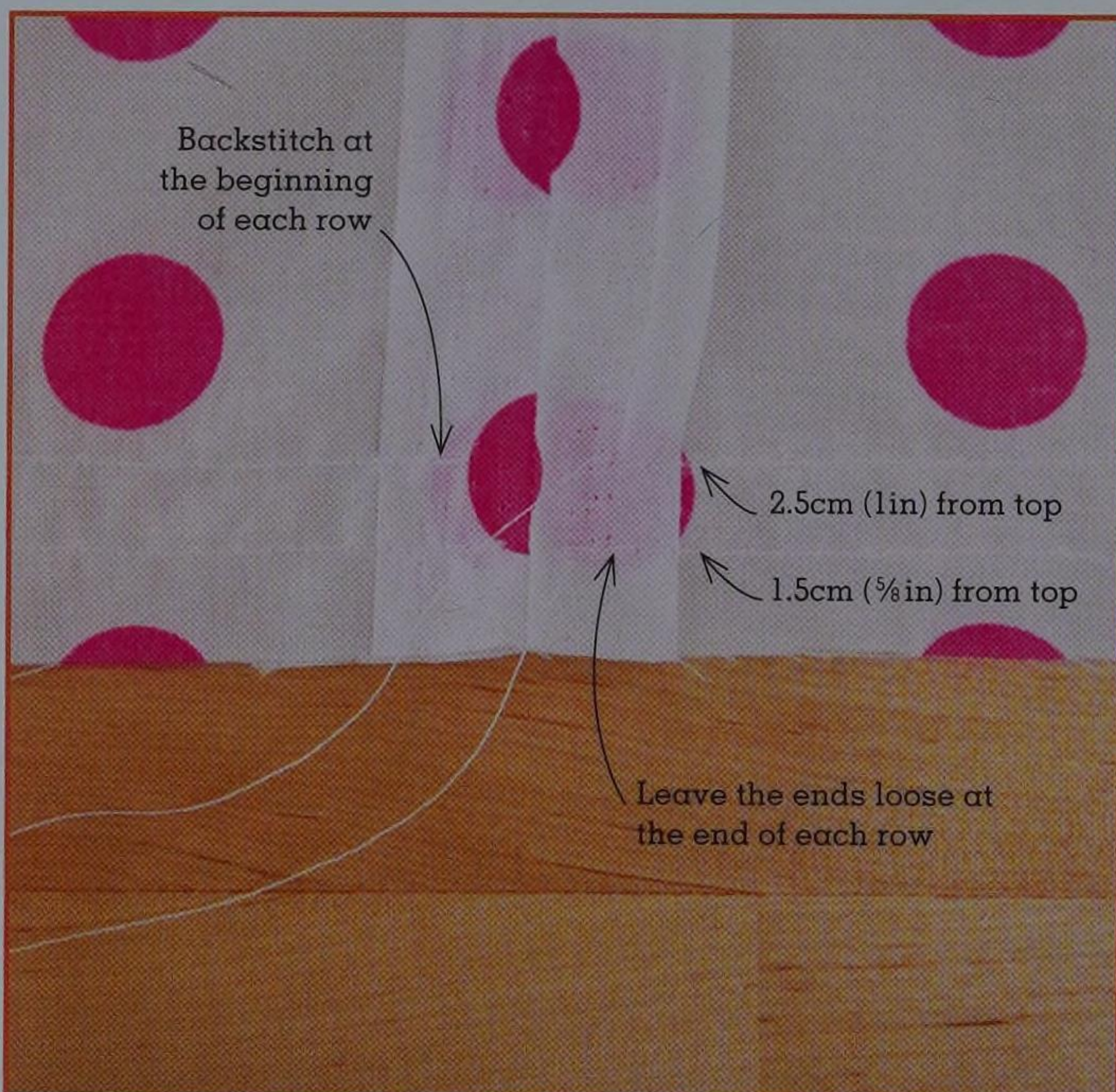


2 With the fabric face down, turn over a 1.5cm ($\frac{5}{8}$ in) double hem along the two selvedges. Pin, then machine in place as close to the edge as possible. Press to set the stitches. These edges form the tent opening.



3 With the fabric face down, turn over a 3cm ($1\frac{1}{4}$ in) double hem all the way along the bottom of the three pieces (insets 1 and 2). At each end, mitre the corner by folding it diagonally. Pin and stitch in place (inset 3). Press to set the stitches.

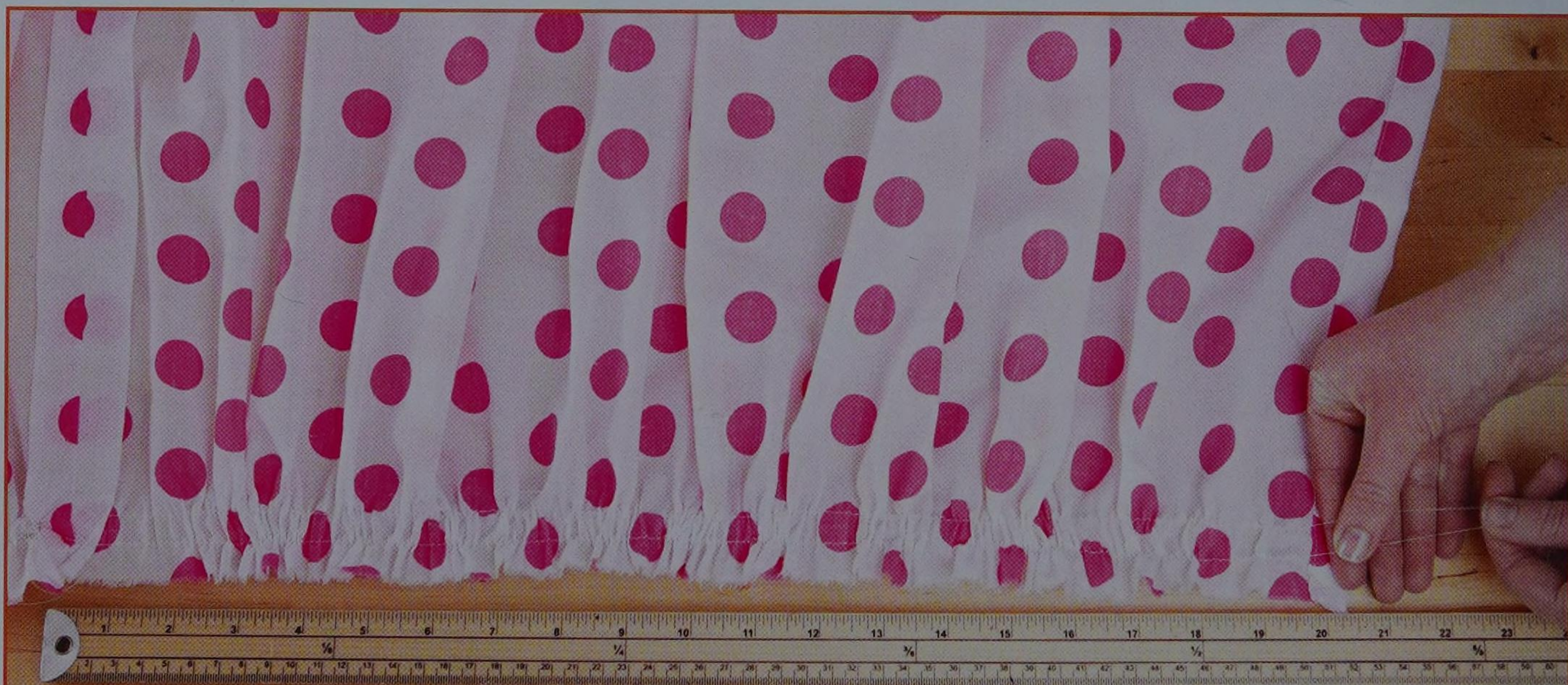




4 Set the stitch length to its maximum length and machine two rows of gather stitches along the top of each panel, stopping and starting at each seam. Stitch the first row 1.5cm ($\frac{5}{8}$ in) from the top and the second 2.5cm (1in) from the top. Backstitch at the beginning of each row but not at the end.

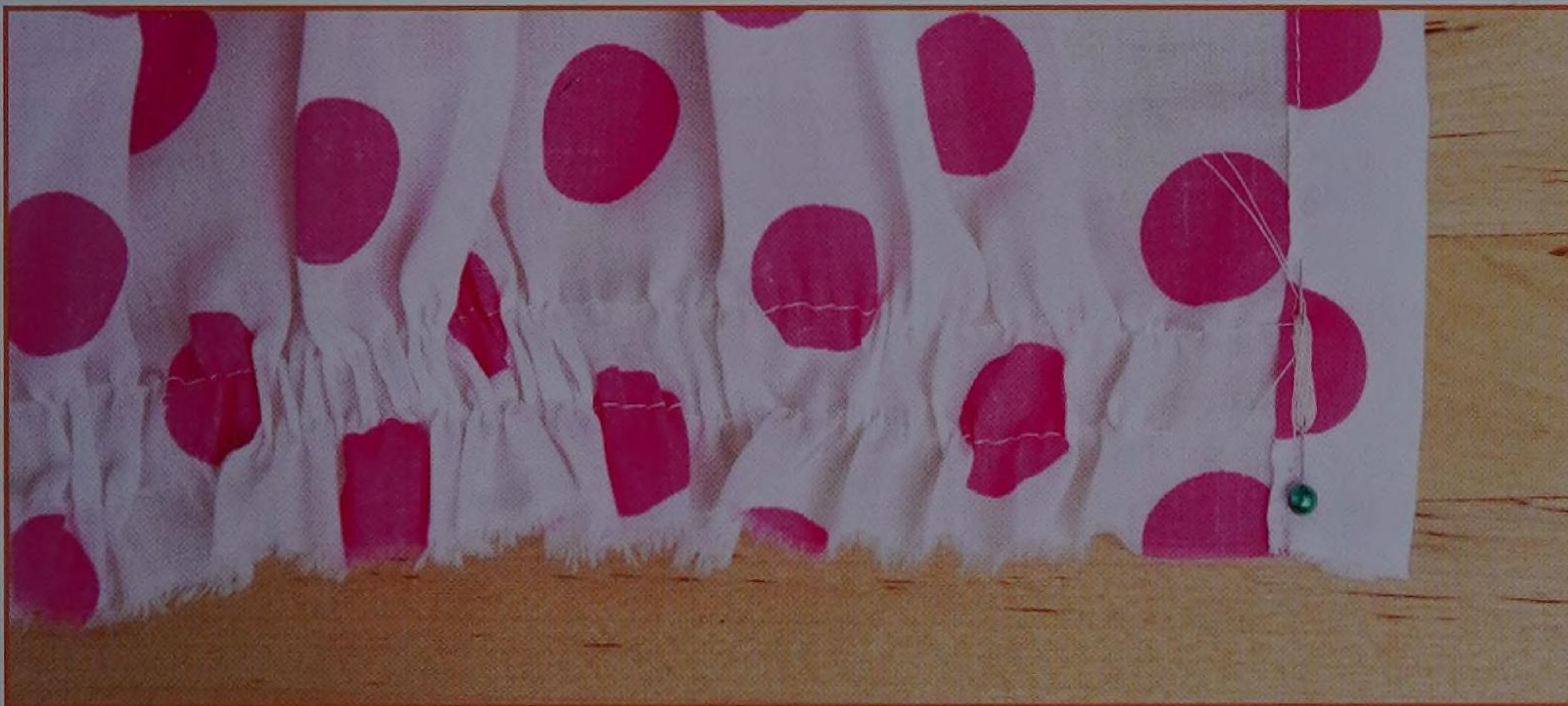


5 Now you will need to gather the fabric. To do this, hold the pair of loose threads at the end of the row in one hand. With the other hand, push the fabric away from you.



6 Gather the top of each panel so that the fabric fits around the hoop to give an overlap at the front of the tent. Start by multiplying the diameter of the hoop by π (3.14) to give the circumference. Add 10cm (4in) to this measurement, then divide this by three (the number of panels). You can round up or round down slightly if required. Following the instructions in Step 5, gather the top of each panel evenly until it fits this measurement.

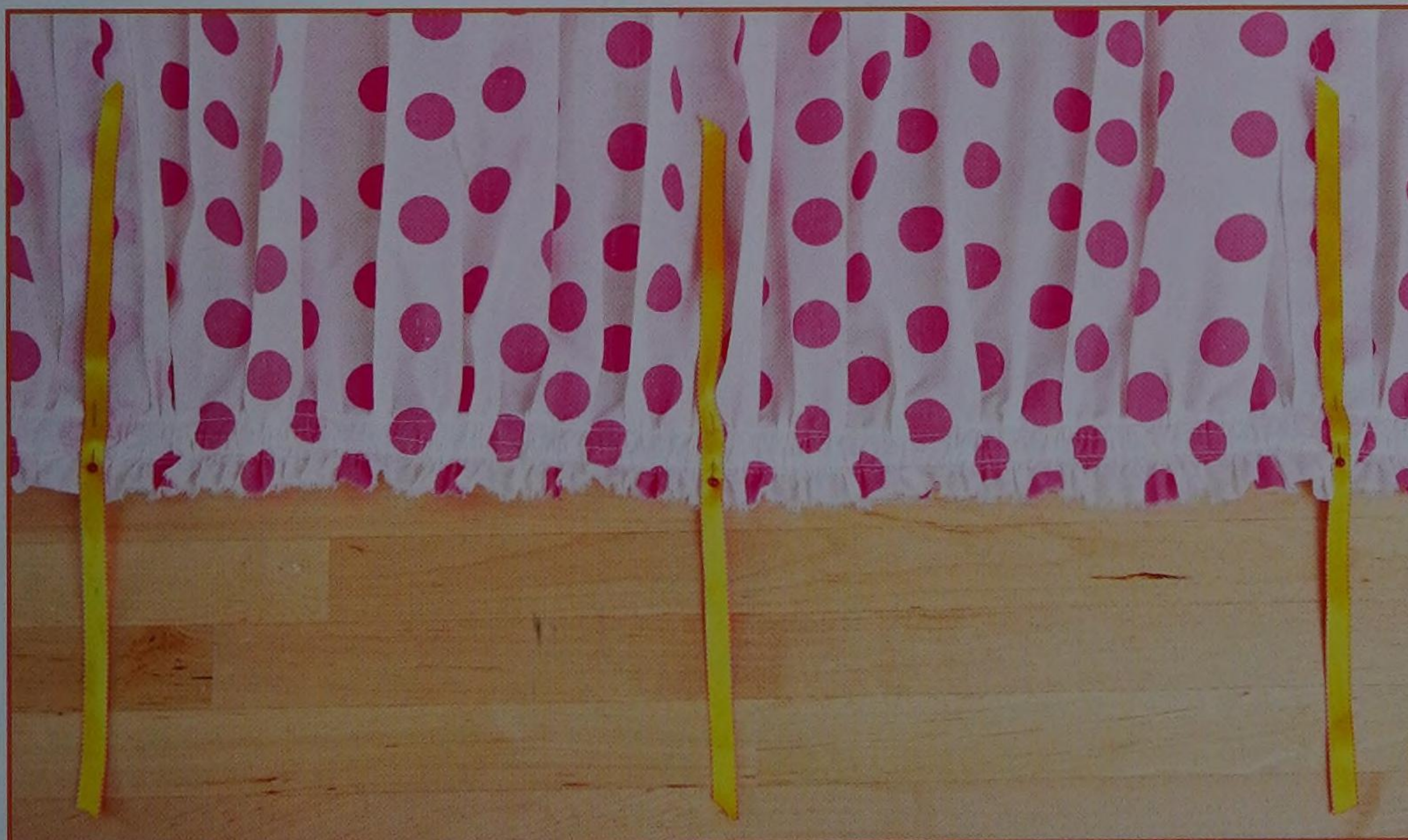




7 Secure the ends of the gather stitches on each panel by wrapping them around a pin in a figure of eight.



8 Cut a length of looped Velcro tape to match the hoop's circumference. Place the gathered fabric under the machine foot, right side up. Lay the Velcro tape on top, aligning its top edge with the upper row of gather stitches, as shown here. Stitch the Velcro tape in place along its top edge, ensuring that the gathers remain even and keeping them at a right angle to your stitches. Stitch along the bottom edge of the Velcro tape, starting from the same end as before.



9 Cut five lengths of ribbon 30cm (12in) long and mark the middle of each. Lay the gathered tent body face down. Space the ribbons out evenly along the gathered edge and pin in place through the middle of each ribbon. Hand or machine stitch in place.

Joining top and bottom



1 Stay stitch (see p.17) around the bottom edge of the tent top. With wrong sides together, lay the tent top flat with the seam to one side. Mark the side opposite the seam with a pin. This is the centre front of the tent.



Start pinning at the centre front

2 With right sides together, pin the body of the tent to the top. Starting at the centre front of the top, pin the body so it overlaps the centre front by 5cm (2in).



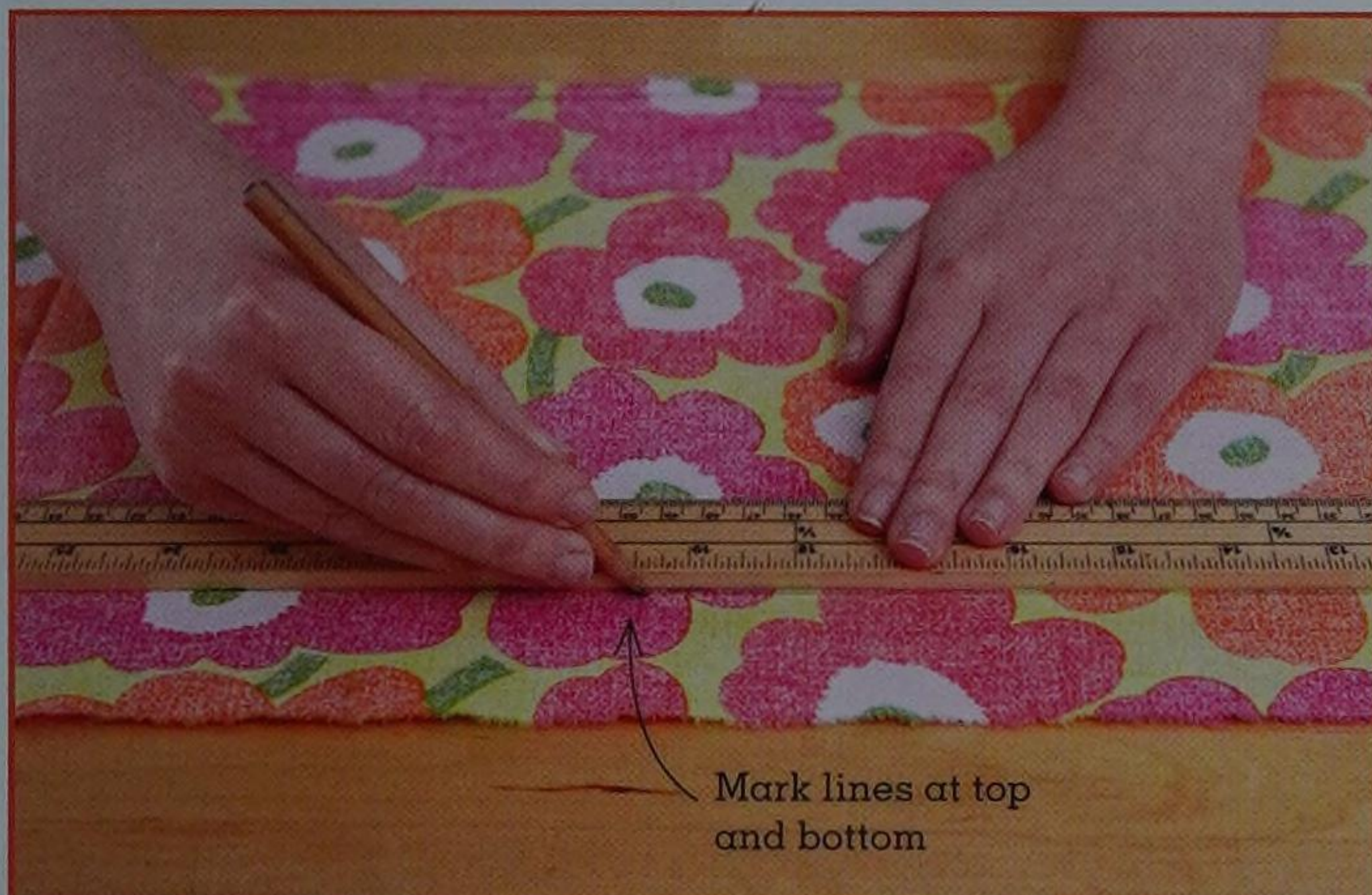
3 Pin all around until you reach the beginning. The front edges of the body will overlap each other.



4 Machine the body to the top, holding the ribbons out of the way of the needle.



Making the bunting

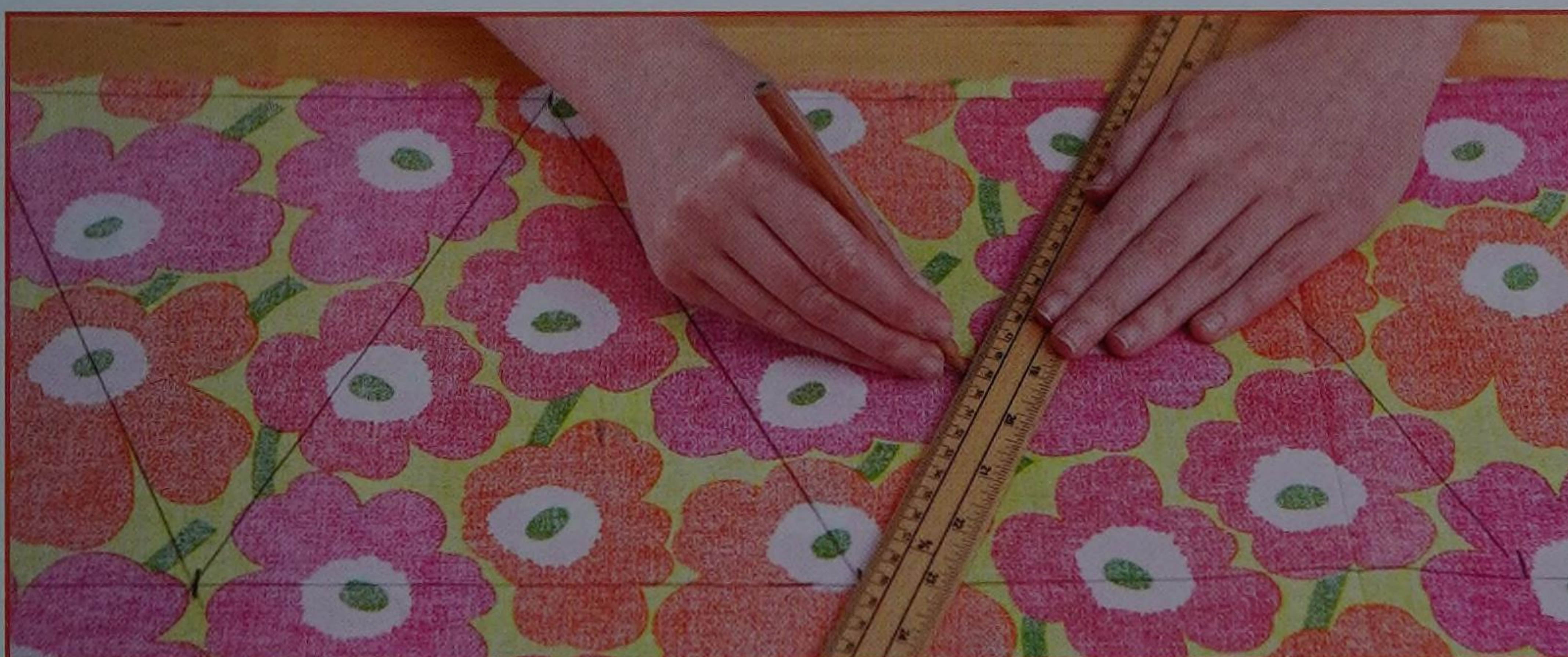


1 Cut two strips of bunting fabric, each 30cm (12in) deep and long enough to fit the circumference of the hoop. If necessary, make each strip from two pieces joined right side to right side along the short edge. Place the two long strips right sides together. Draw a line 1cm ($\frac{3}{8}$ in) from the bottom edge and a second line 5cm (2in) from the top edge.

2 An ideal width for what will be the top of a flag is 20cm (8in). Calculate how many times this will fit around your hoop. Adjust the width until it divides into the circumference of the hoop evenly. Mark the width of the first flag along the line. Mark the same amount for the next flag and so on until you reach the end.



3 Mark the points of the flags on the bottom line. Starting at the bottom left-hand edge, mark 10cm (4in) along the line, then a further 20cm (8in), followed by 20cm (8in) each time until you reach the end.



4 To mark the outlines of the flags, start at the left-hand edge and join the end of the top line with the first mark on the bottom line. Continue joining marks diagonally. Then join them in the other direction.





5 Measure and mark a 1.5cm ($\frac{5}{8}$ in) seam allowance along the outer edges of each flag, as shown.



6 Pin or tack both layers together. Cut out through both layers around the seam allowances, removing the excess fabric as you go.



7 Sew along the seam allowance lines in one continuous seam, pivoting at the corners.



8 Snip between the flags close to the seam allowance but make sure you do not cut through your stitches.



9 Trim off the seam allowance around the points of the flags as close as possible to the stitching.





10 Turn the flags to the right side one by one, pushing the points of the flags out using a pointed but blunt tool such as a pencil.



11 Lay the bunting flat on the table, finger-pressing the seams to the sides. Check that the joins between the flags lie flat, clipping into the seam allowances a little more if necessary. Press the bunting.

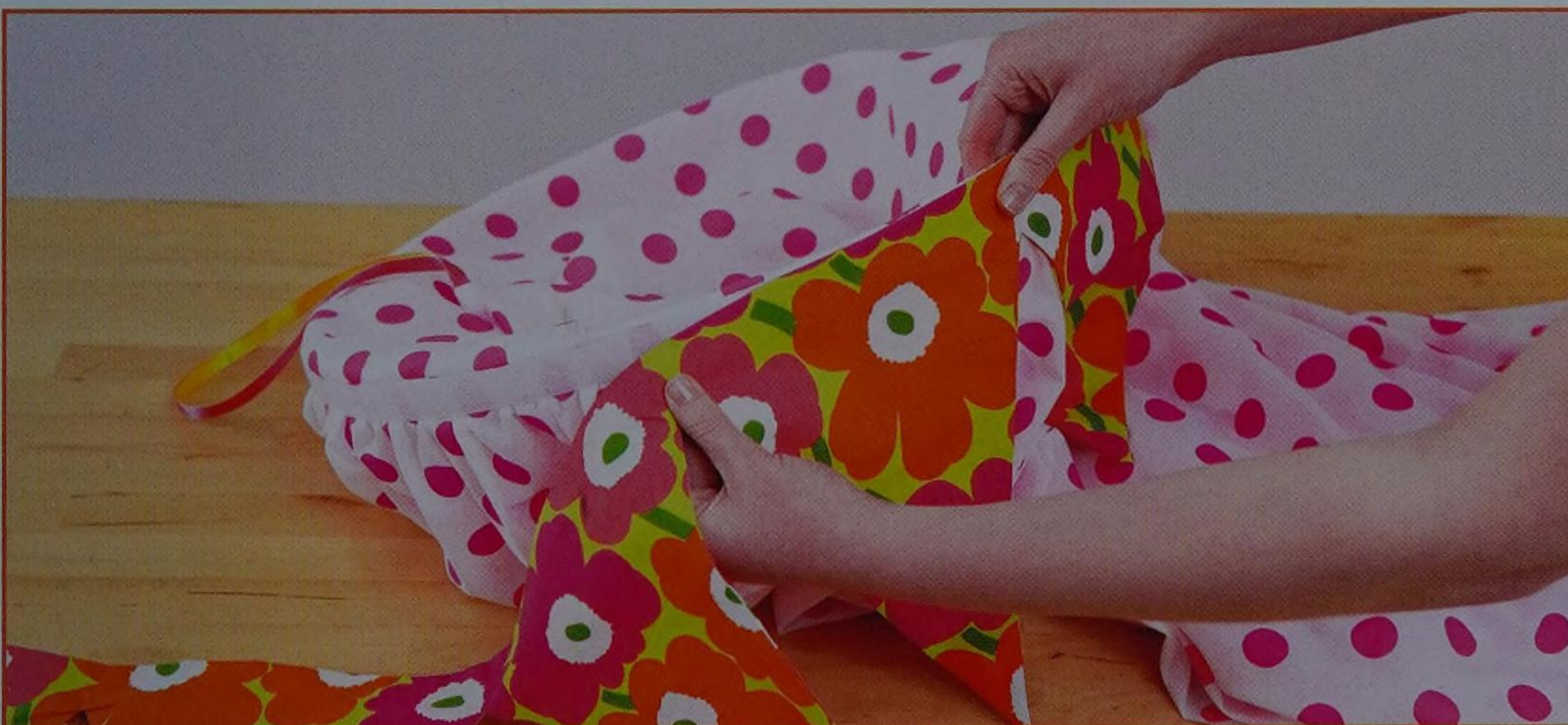


12 Fold over 1 cm ($\frac{3}{8}$ in) at the top of the band.



Use white top thread and bottom thread to match fabric

13 Lay a length of hooked Velcro tape, right side up, on the folded band. Pin then stitch the Velcro tape along its top edge, then along the bottom edge, starting from the same end as before.



14 Tie the hoop inside the tent using the ribbons around the body. Attach the bunting to the outside using the Velcro tape. Hang the tent up from a ceiling hook.





Tab top curtain

Unlined and informal, a tab top curtain is simplicity itself to make. As with all sewing projects, the key is to measure, then measure again to double check. Before you start to cut your fabric, decide on the position of your pole. Placing it well above the window or door frame, as here, will make your room look bigger.

YOU WILL NEED

MATERIALS

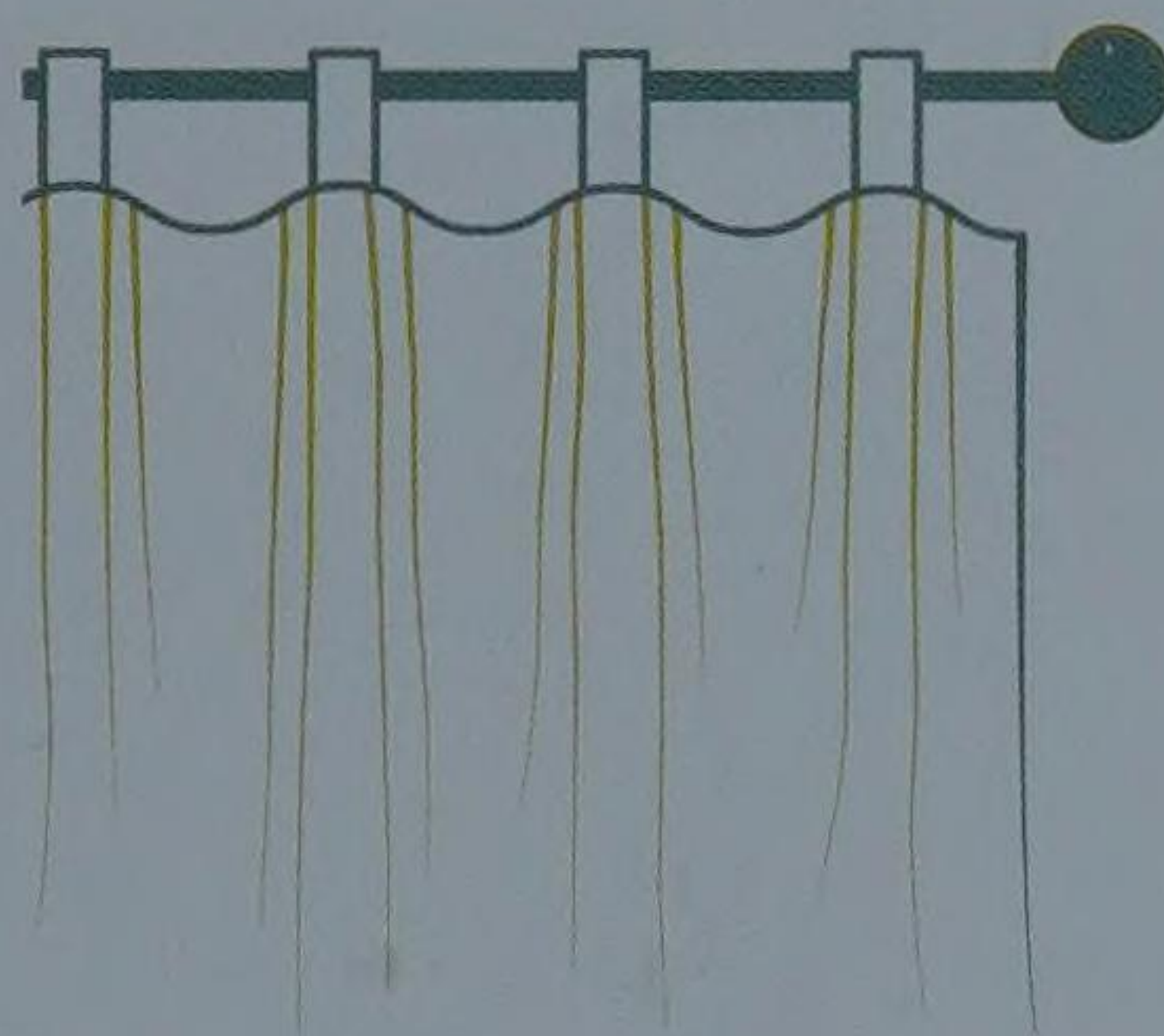
- Fabric
- Matching thread
- Penny weights
- Small piece of calico

TOOLS

- Set square
- Tape measure
- Tailor's chalk
- Scissors
- Iron
- Pins
- Sewing machine
- Hand sewing needle

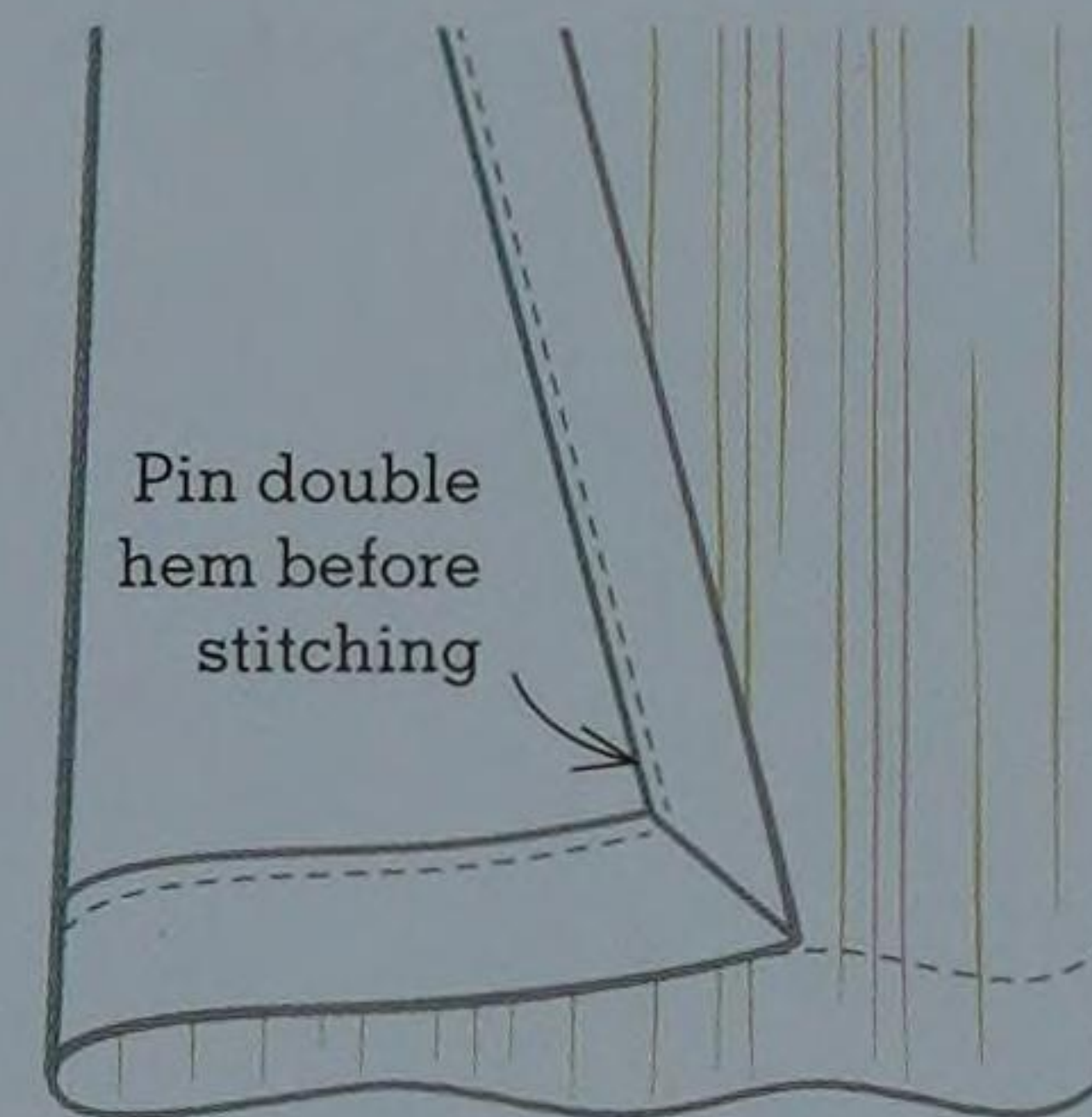
CUTTING LENGTH

The finished tab, from the top of the pole to the top of the curtain, is 6cm (2 $\frac{3}{8}$ in). To calculate the cutting length of the curtain fabric, measure from the top of the pole to the required drop. Deduct the length of the tab from this measurement, then add 10cm (4in) for the hem and 7cm (2 $\frac{3}{4}$ in) for the heading.



Tab top curtain

One of the easiest curtain headings to make, the tabs of a tab top heading are made in either matching or contrasting fabric and sewn to the top edge of the curtain.



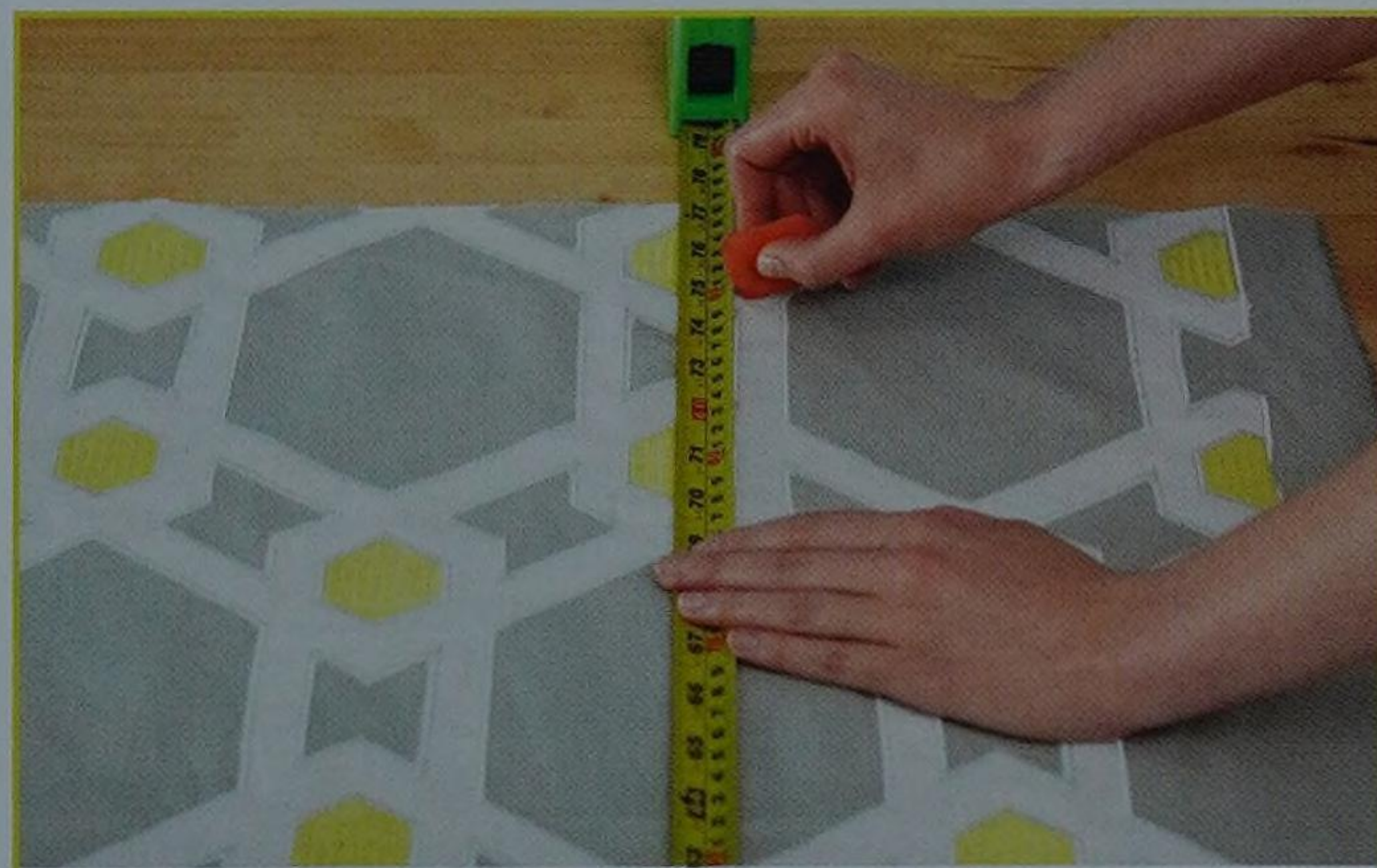
Unlined curtain

Made from a single layer of fabric that is hemmed all around, an unlined curtain is quick and easy to make. We add penny weights to ensure the curtain hangs smoothly and looks sharp.

Measuring and cutting



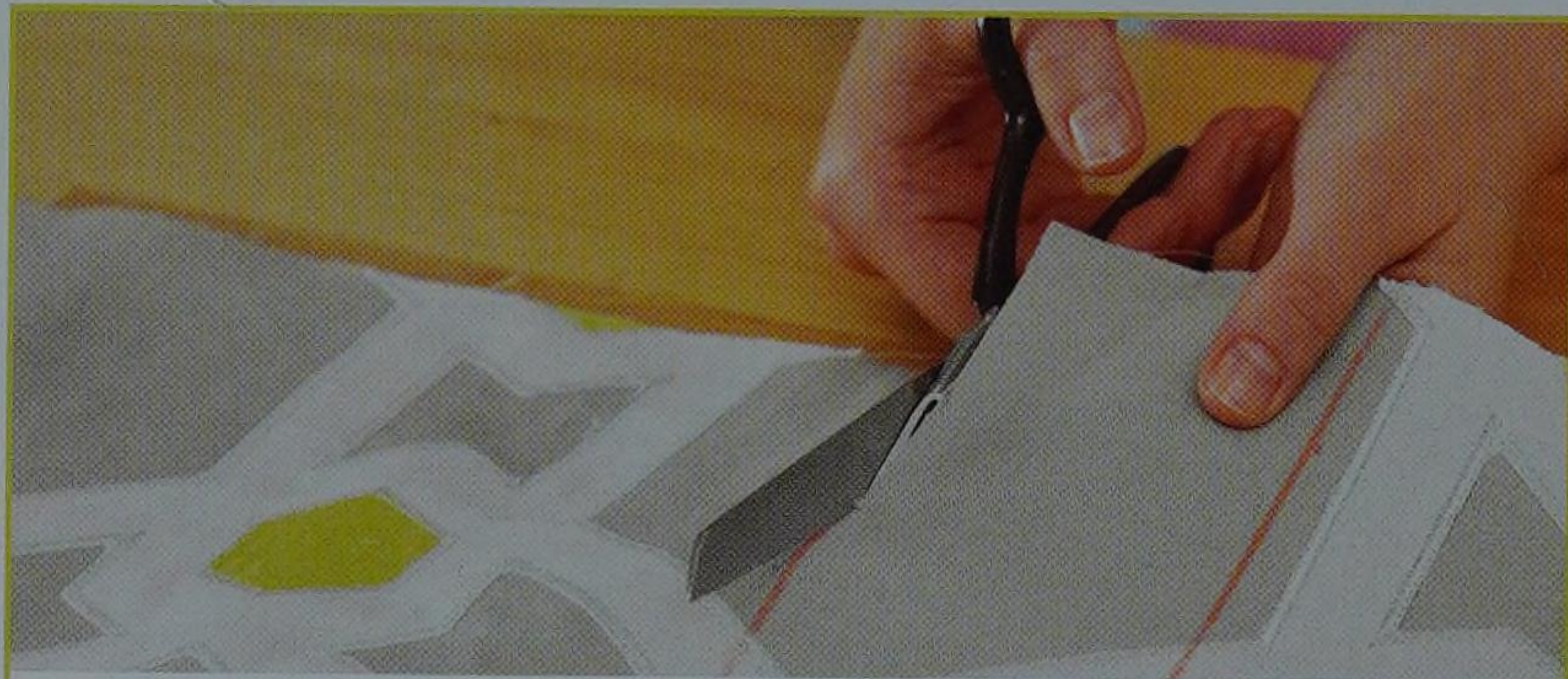
1 Lay the fabric on the work surface right side up. Square off the bottom (see p.15) and cut off the excess.



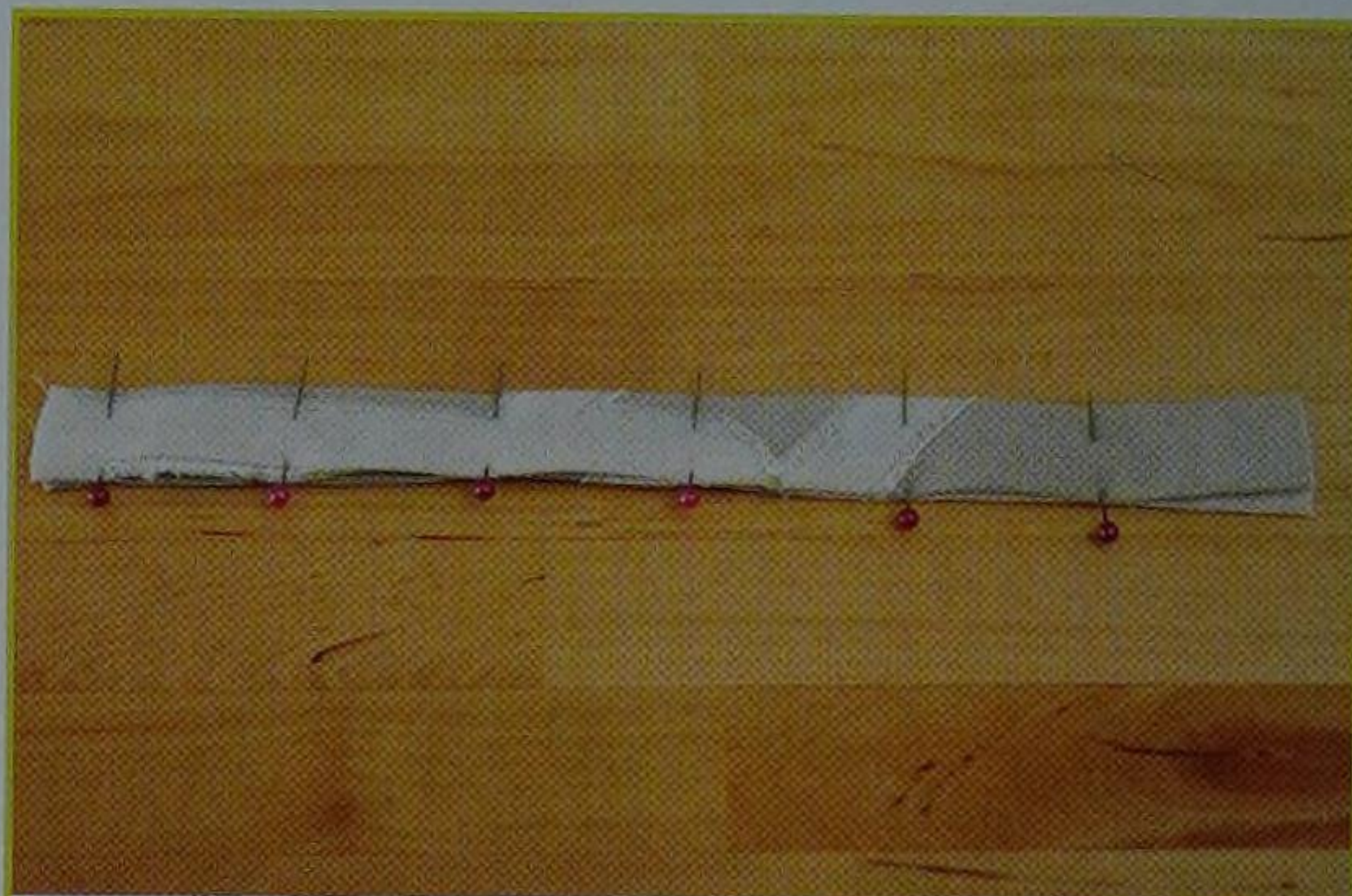
2 Work out the cutting length, as outlined above. Measure from the bottom edge to this length and cut out.



Making the tabs



1 You will need eight tabs per standard width of fabric. Cut each one 25 x 7cm (10 x 2¾in) wide. Fold each tab in half lengthways, wrong sides facing, then press. Open out.



2 Press a 1cm (¾in) seam allowance towards the fold along each long edge. Re-fold along the centre, matching the folded edges. Pin.

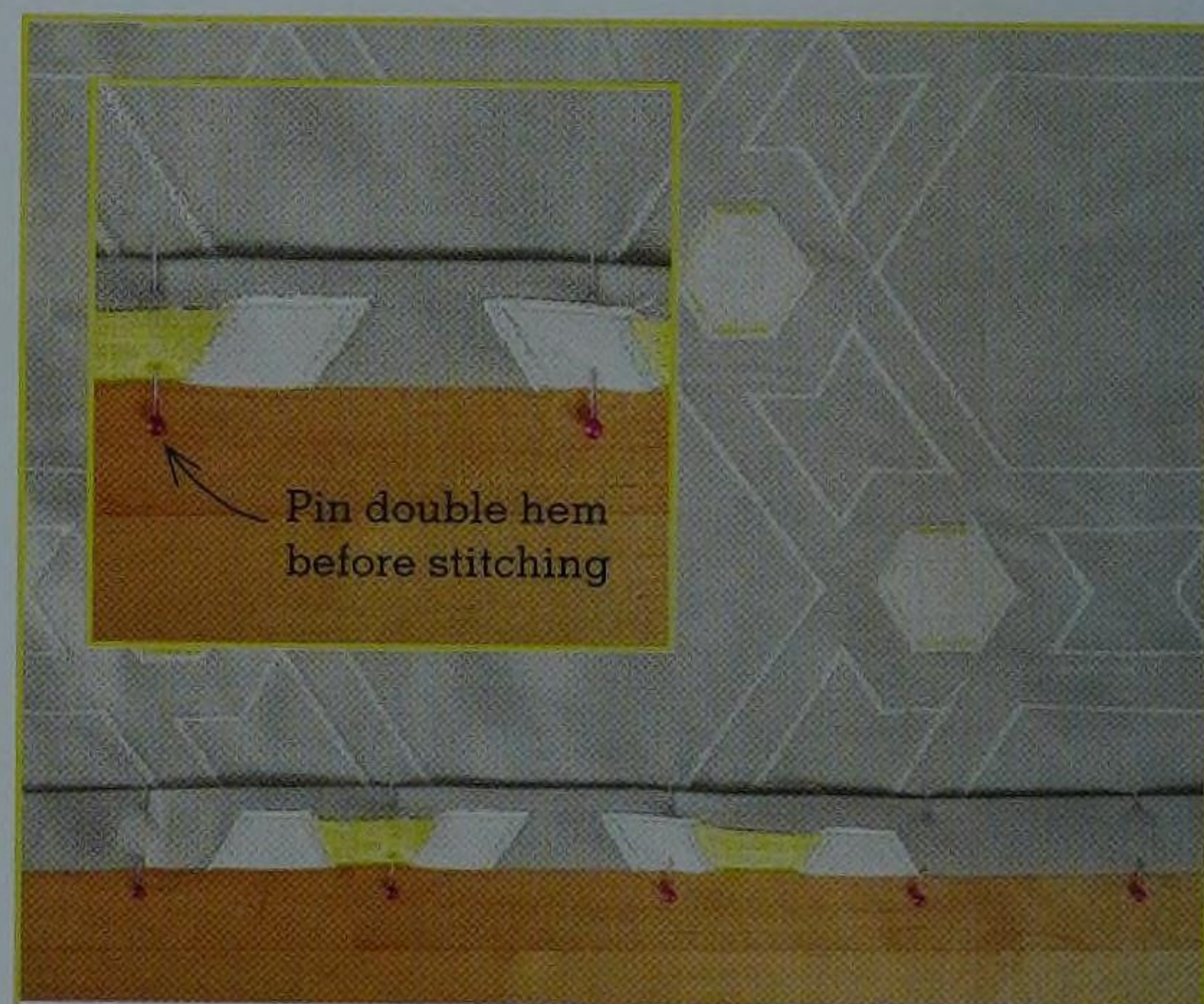


3 Topstitch (see p.16) along each long side of the tab, as close to the edge as possible. To save time, you can stitch all the tabs in one continuous chain, then cut through the stitches holding them together.

Hemming the sides and bottom

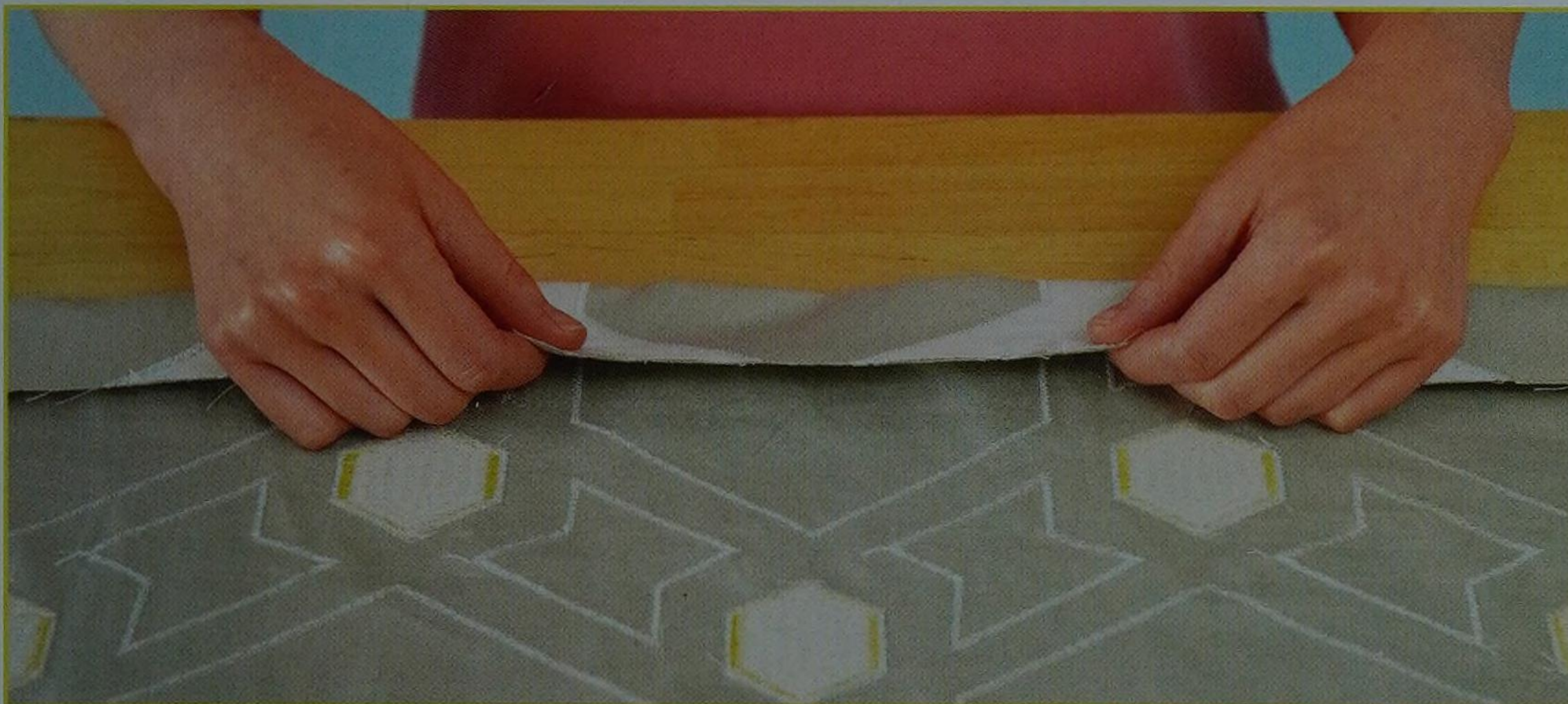


1 With the wrong side of the curtain face up, fold over then press 2.5cm (1in) along the sides of the curtain. Repeat to make a double hem.

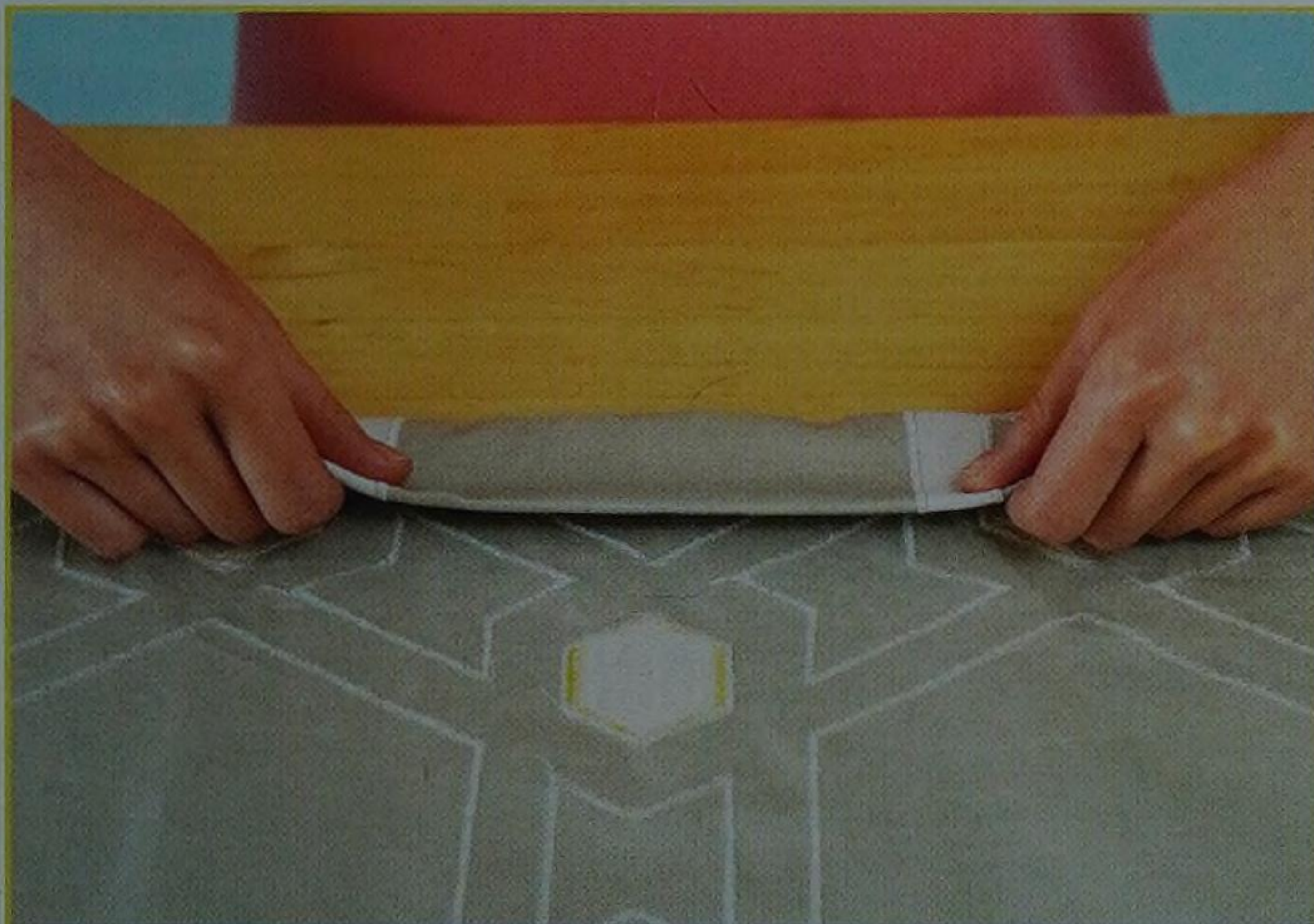


2 Pin in place, then stitch close to the folded edge.





3 With the wrong side face up, fold over 5cm (2in) along the bottom.



4 Fold over another 5cm (2in) to make a double hem. Pin in place.



5 Stitch close to the folded edge, leaving the final 2.5cm (1in) unstitched at either end. Press the side and bottom hems.



6 Machine-made curtains sometimes pull at the corners. Compensate for this by placing one or two penny weights at each end of the bottom hem. Cut a calico rectangle to fit around each pair of weights. Fold and stitch around three sides to form a small pouch.





7 At each end of the bottom hem, fold in the unstitched fabric at an angle, as shown.

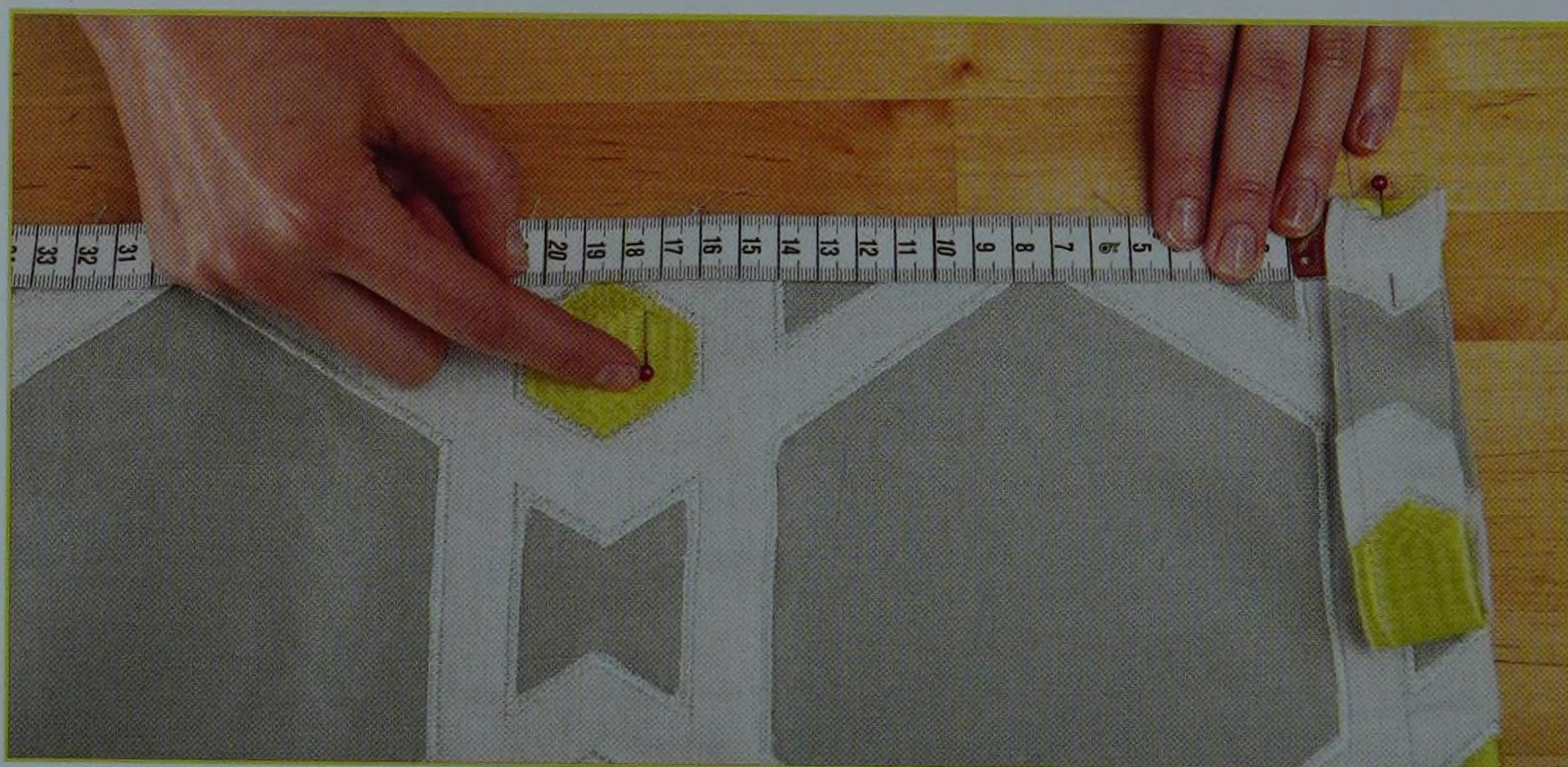


8 Tuck the covered weights into the hem, just behind the fold.



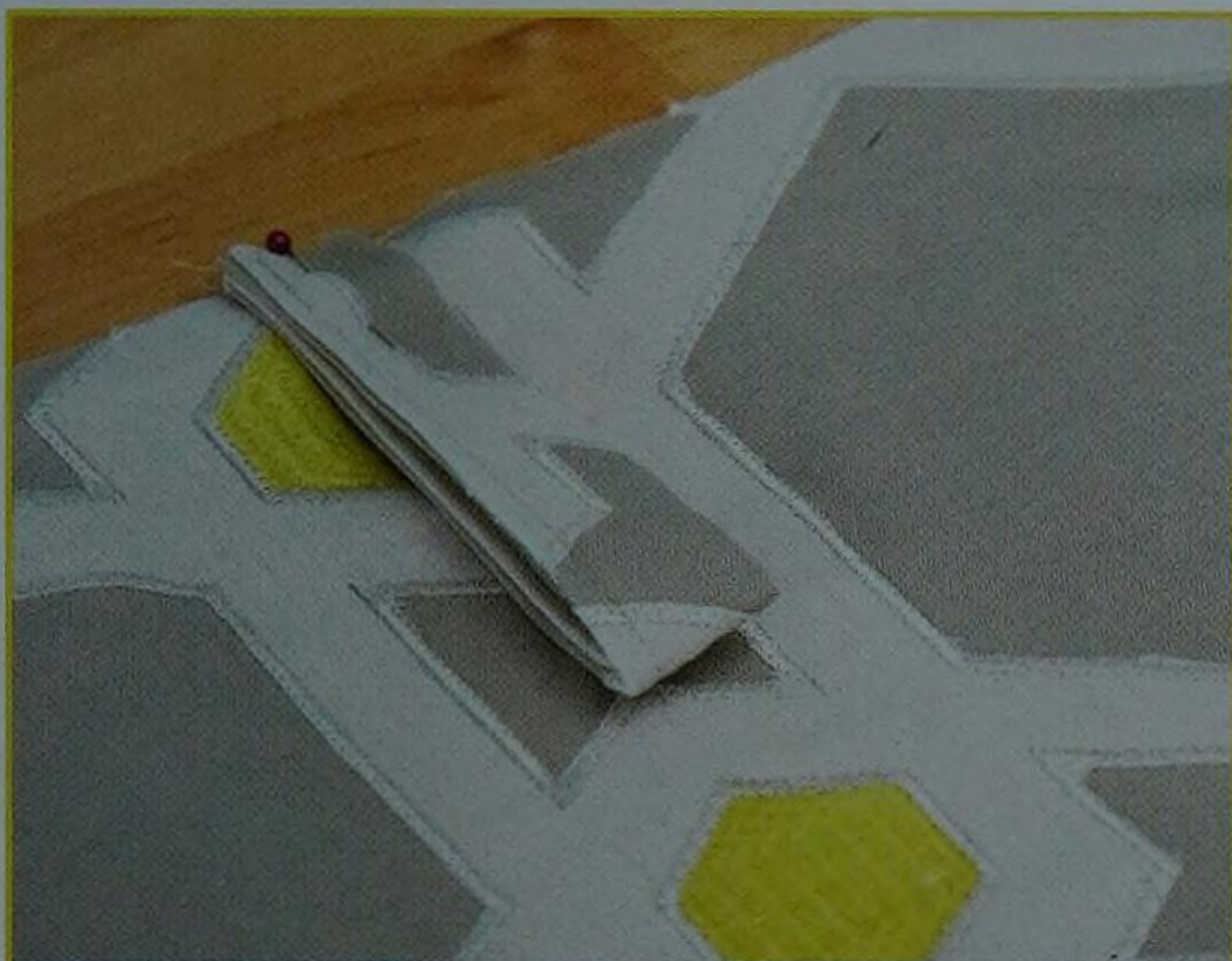
9 Slipstitch (see p.18) the fold closed, catching the calico pouch in your stitching. Take care not to stitch through to the front.

Attaching the tabs



1 Fold a tab in half crosswise. With the right side of the curtain face up, pin the raw edges of the tab at one end of the curtain's top edge. Repeat to pin a second tab at the other end. Measure the distance between the tabs and divide by seven. Measure this amount from the first tab, then from the next, and so on. Place a pin at each of these points.

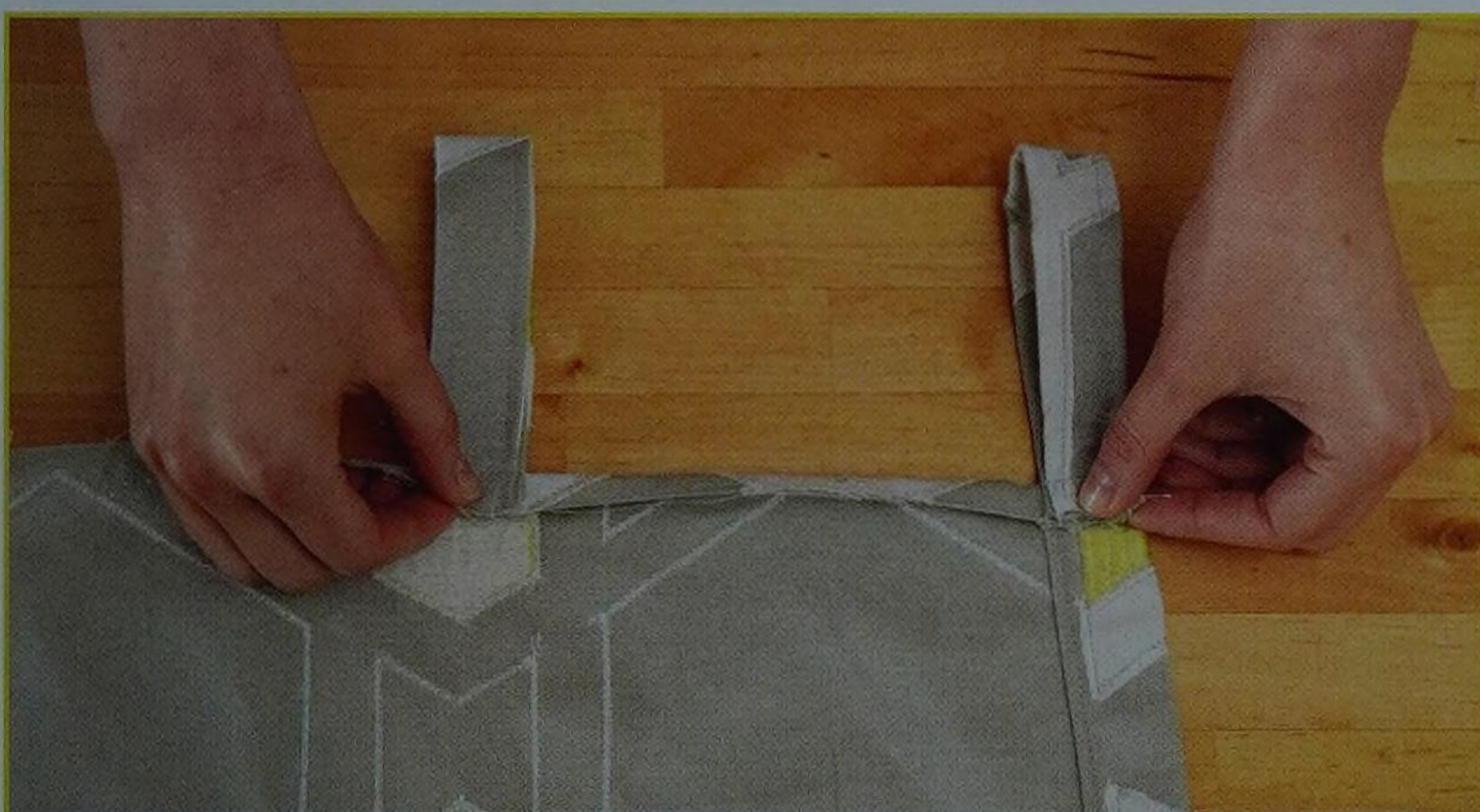




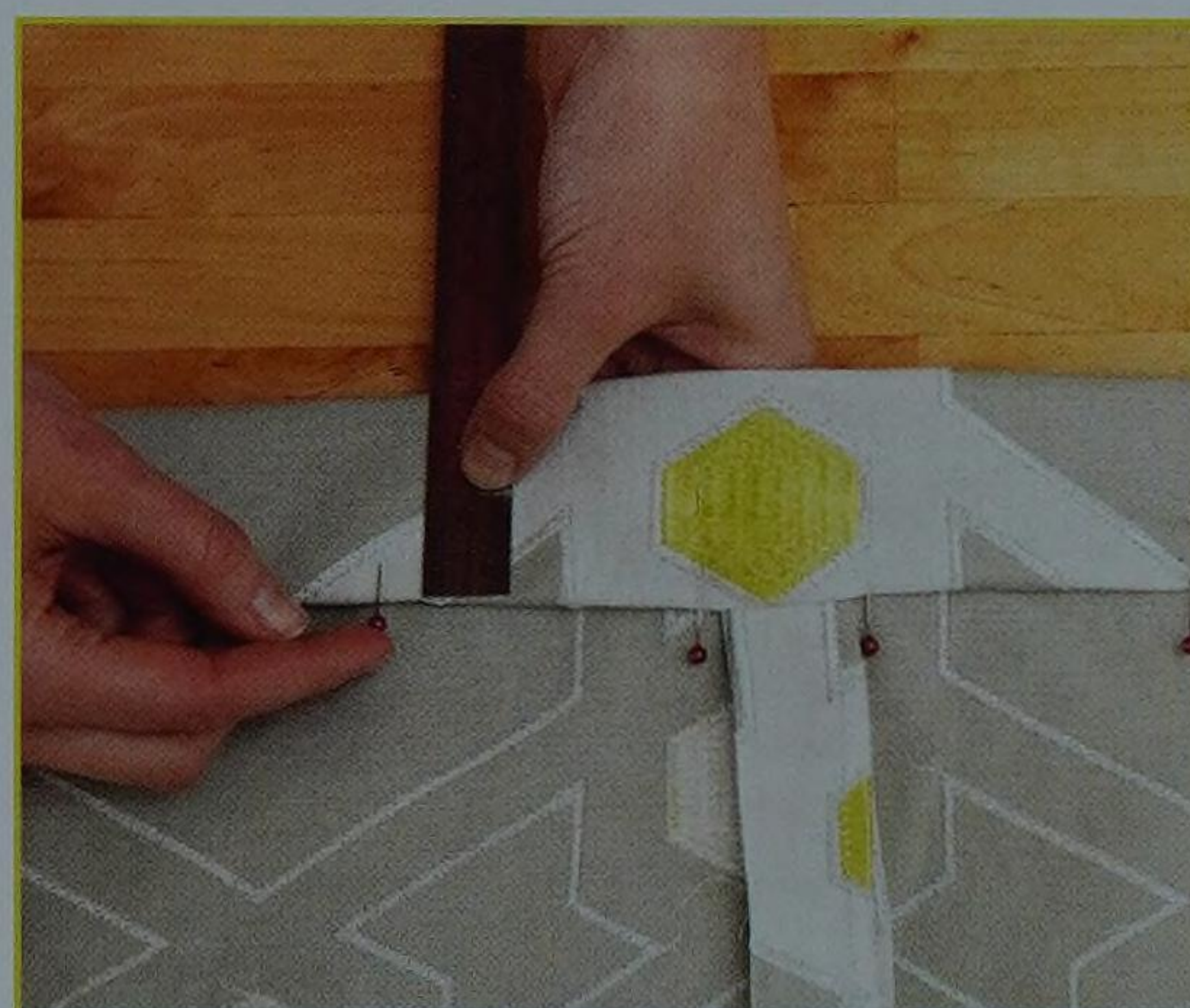
2 Pin a folded tab at each of the marked points. The tabs should be equally spaced.



3 Machine stitch along the top edge of the curtain with a 1.5cm ($\frac{5}{8}$ in) seam allowance, through all the pinned tabs. As you stitch, make sure the tabs remain perpendicular to the top edge. When you come to each tab, you may need to lift the presser foot and lower it again to stop the tabs being pushed out of alignment by the foot.



4 With the wrong side of the curtain face up, turn the top edge over with the tabs attached along the stitching line. Press.



5 Turn the top of the curtain over by 5cm (2in). Pin in place.



6 Stitch 1cm ($\frac{3}{8}$ in) from the folded edge, removing the pins as you go.



7 Flip the tabs over the hem as shown and secure with a pin, then stitch 1cm ($\frac{3}{8}$ in) from the top edge of the curtain, securing the tabs in your line of stitches. You may need to raise the foot as before. Insert a pole through the tabs to hang your curtain.

Curtain tiebacks

Complete any curtain with a tieback to hold it away from the window and allow maximum light to flood in to a room. A traditional, buckram-lined tieback like ours looks professional and tailored. Despite this, you should be able to make a pair in just a couple of hours.

YOU WILL NEED

MATERIALS

- Tieback buckram (2 x ready-made or two pieces cut from buckram using the template on pp.208–209)
- Main fabric (large enough for two tiebacks plus 2.5cm (1in) seam allowance all around)
- Backing fabric (either matching fabric or lining fabric) the same size as the buckram

- 4 x D-rings or curtain rings, approx. 2.5cm (1in) diameter
- 2 x tieback hooks

TOOLS

- Scissors
- Pencil
- Pins
- Ruler
- Sewing machine
- Hand sewing needle

Tieback template

Use the template on pp.208–209 to create a tieback template the right size for your curtains

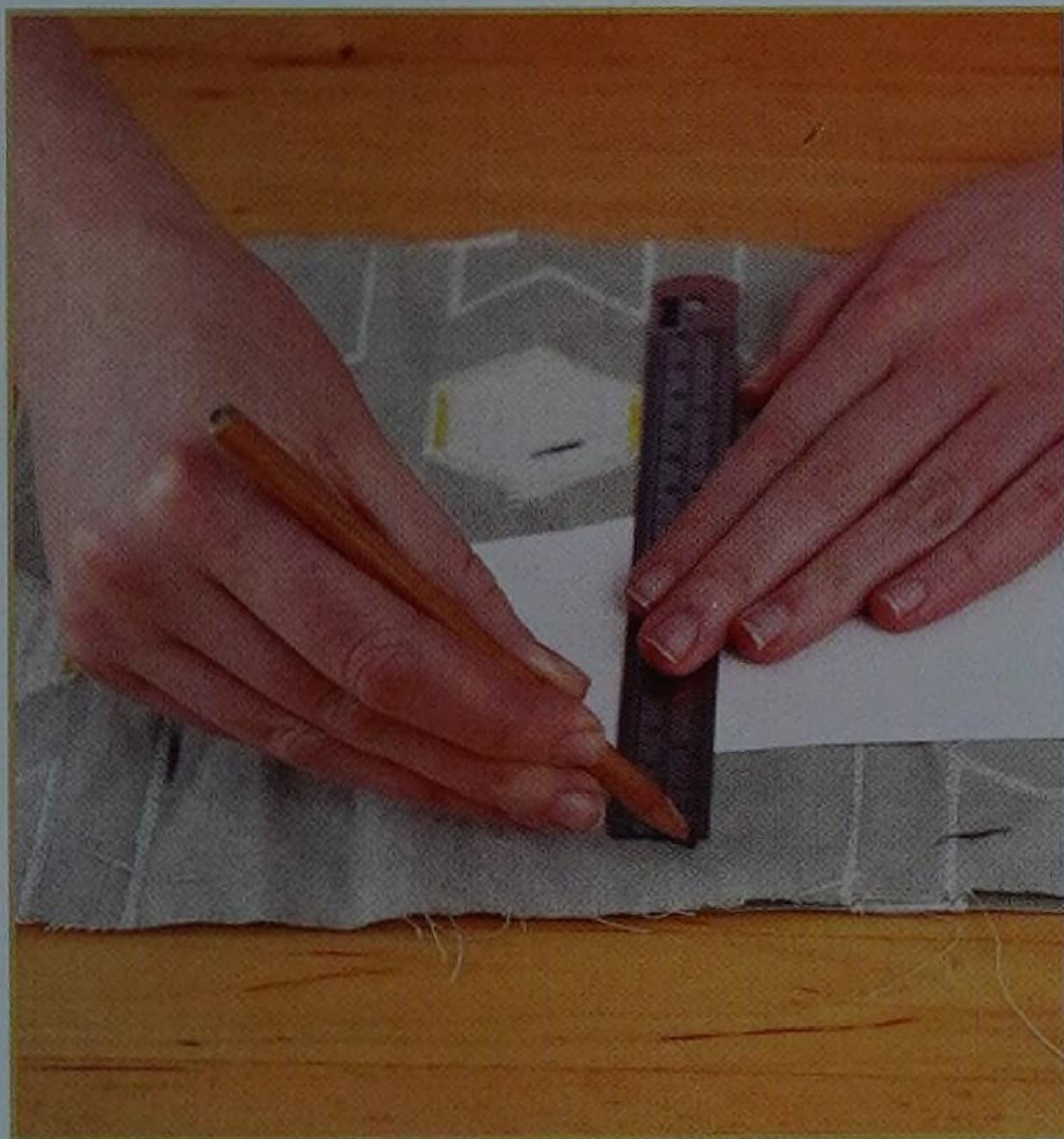
DECIDING THE SIZE OF A TIEBACK

A tieback must be long enough to hold the curtain back without bunching it up too much, so its length is determined by the number of fabric widths in the curtain and how bulky the material is. Measure around the gathered curtain to find the ideal length. The depth of the tieback is also important; very short curtains look wrong with deep tiebacks and, conversely, very long curtains look wrong if they're too narrow. Usually the width varies between 10cm (4in) and 15cm (6in).

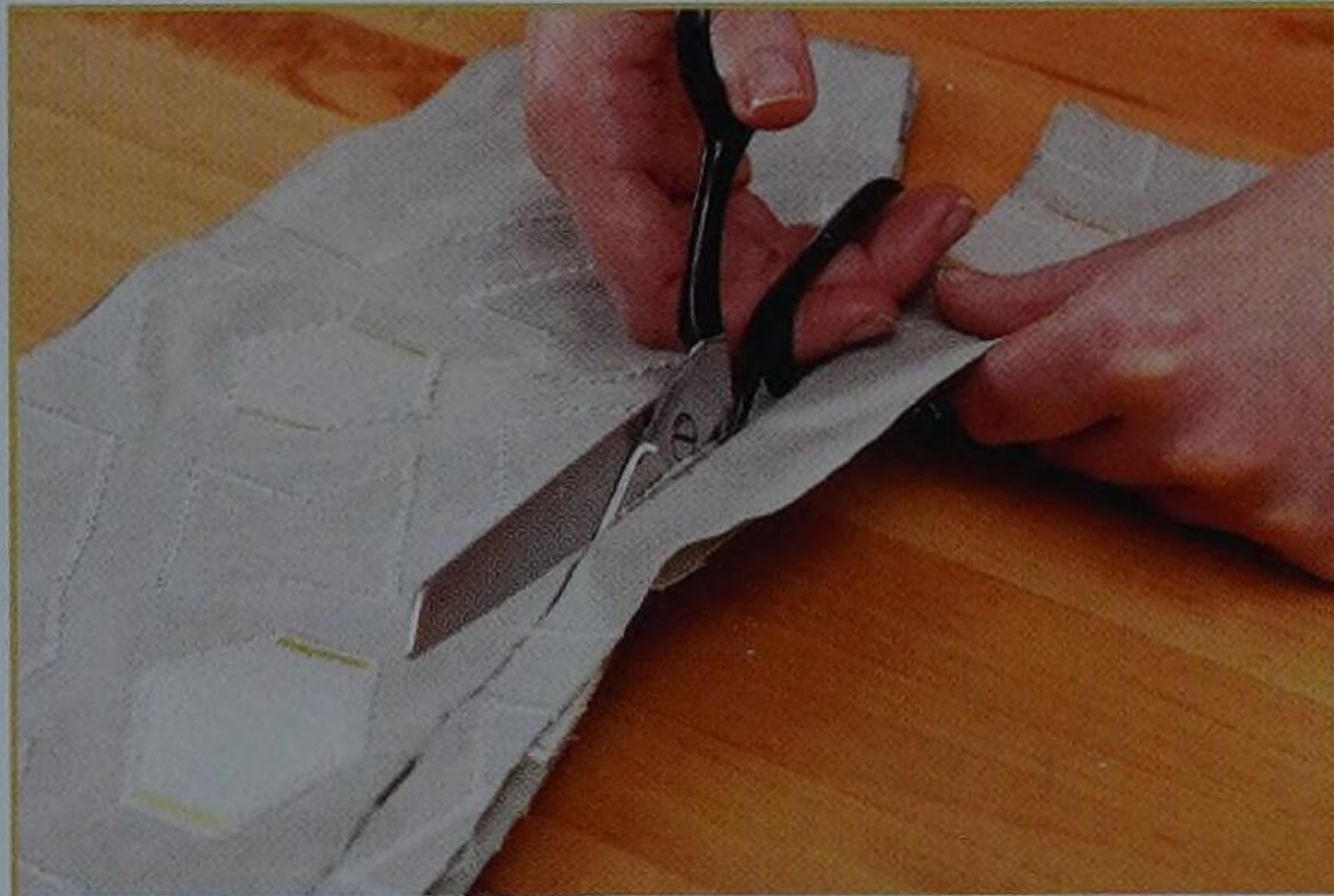
Measuring and cutting out



1 Lay two pieces of main fabric face down on top of each other. If the fabric has a pattern, ensure that the pattern matches on both pieces. Place the tieback buckram on top, ensuring that it is symmetrical with any pattern.



2 Using a ruler and pencil, measure and mark a 2.5cm (1 in) seam allowance all around the buckram. This wide seam allowance helps to support the curved edge and makes it easier when turning the tieback to the right side.

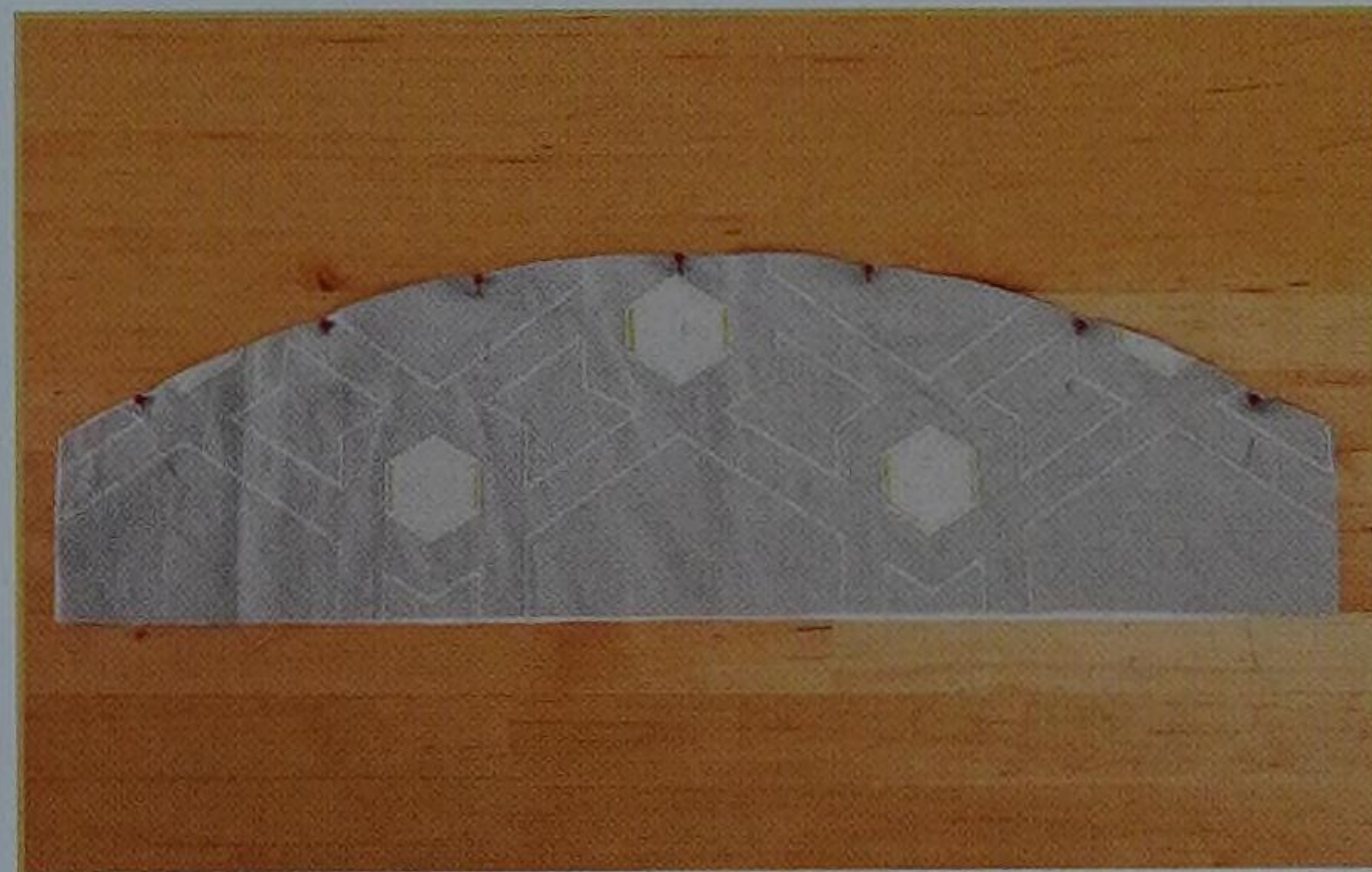


3 Remove the buckram and cut through both layers of fabric to cut out the two pieces. Cut two matching pieces from the backing fabric.

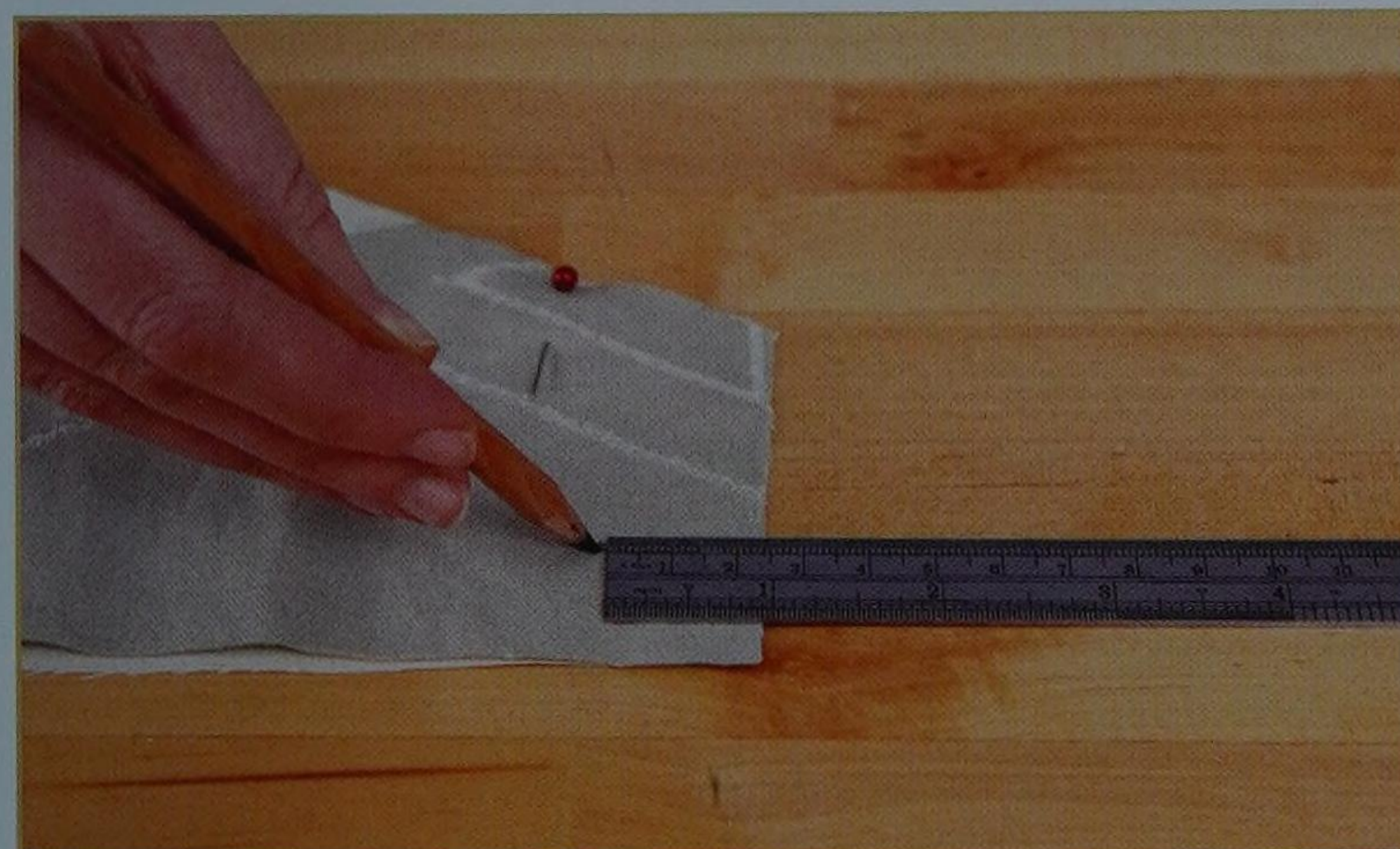
Assembling the tieback



1 Place one piece of backing fabric and one piece of main fabric right sides together.



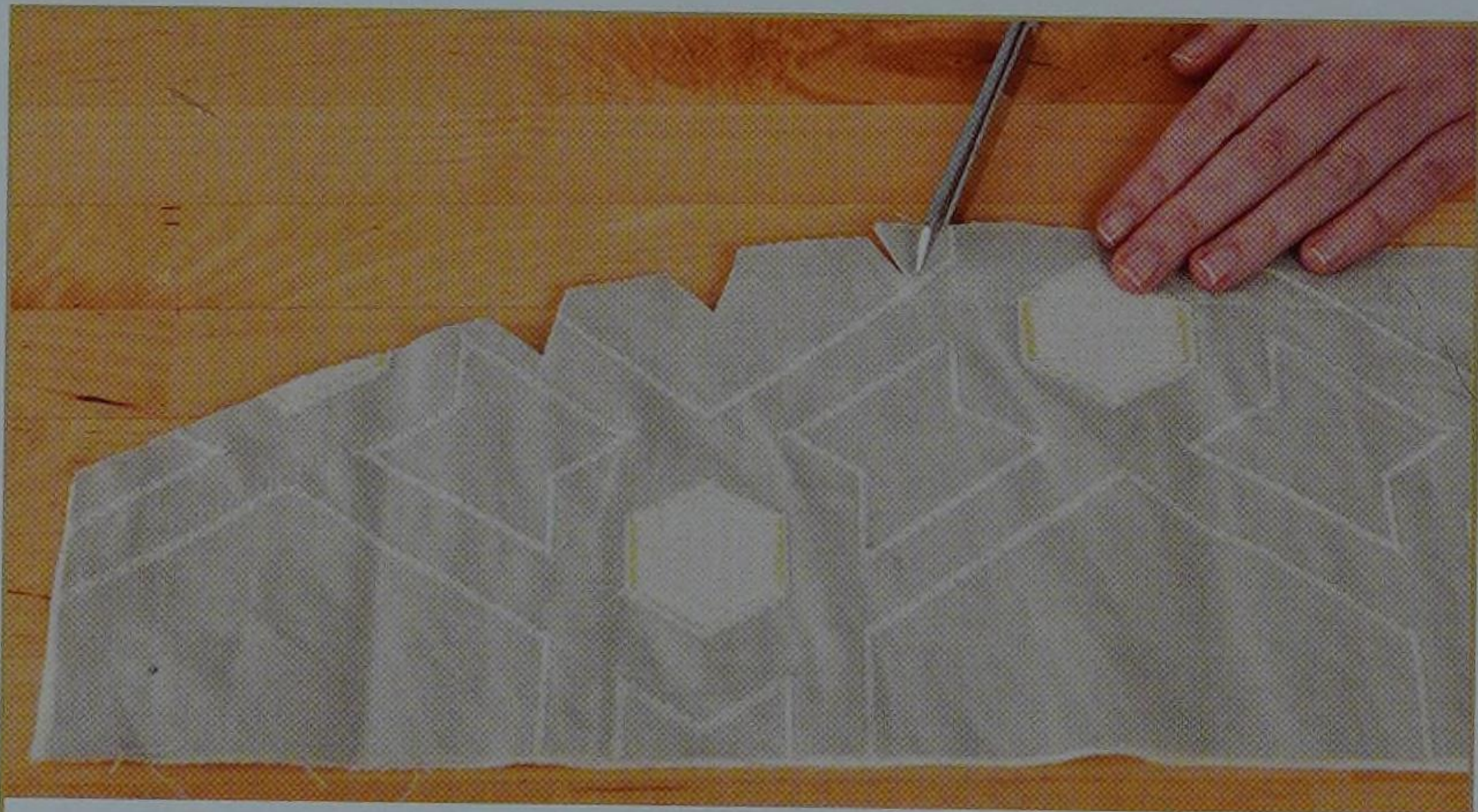
2 Pin along the curve.



3 Mark a dot 2.5cm (1 in) from the long straight edge and 2.5cm (1 in) from the short straight edge at each end.



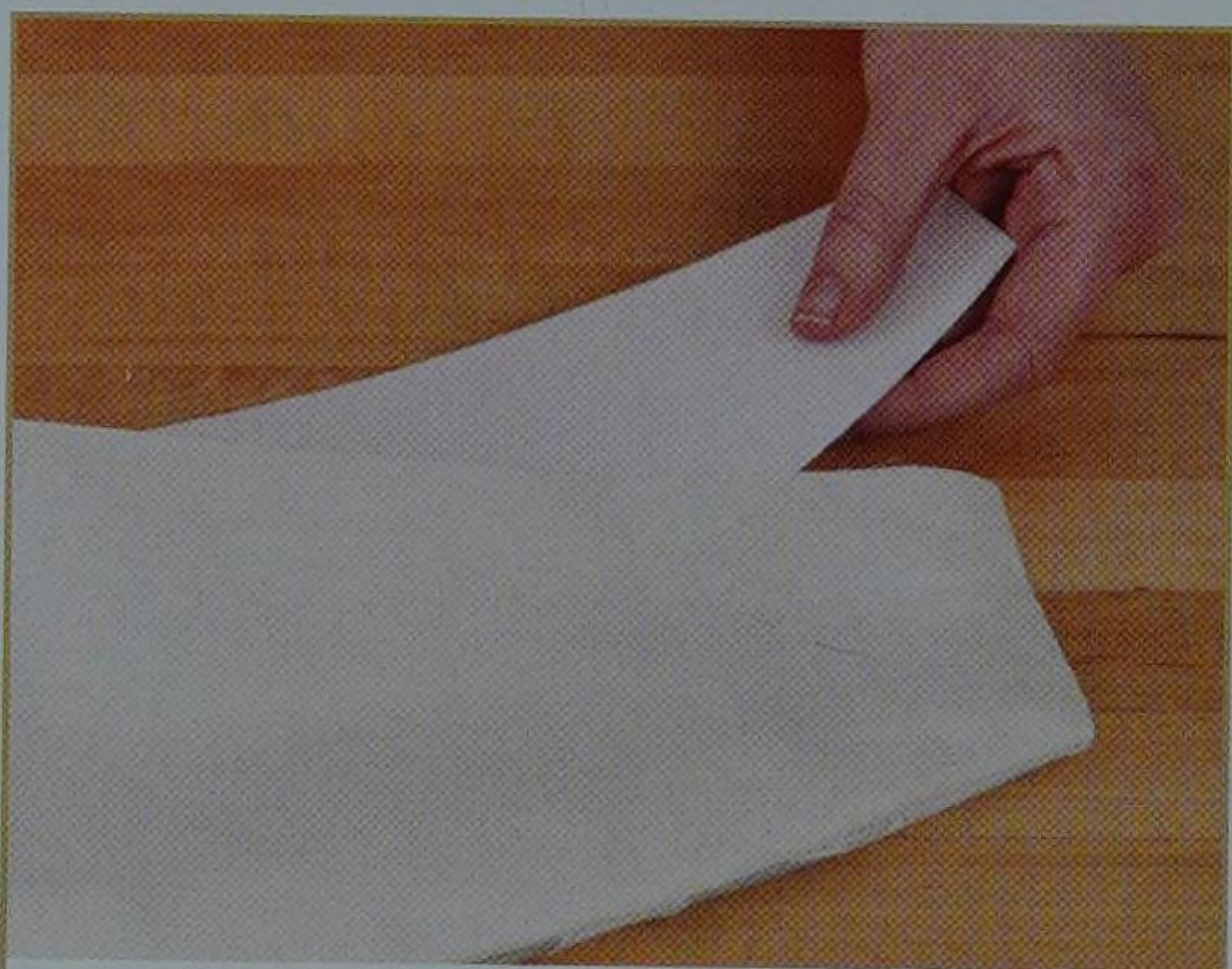
4 Machine stitch from dot to dot along the curve with a 2.5cm (1 in) seam allowance.



5 Cut notches into the seam allowance all the way around the curve, but make sure you do not cut through your stitches. Snip off the corners to reduce the bulk.



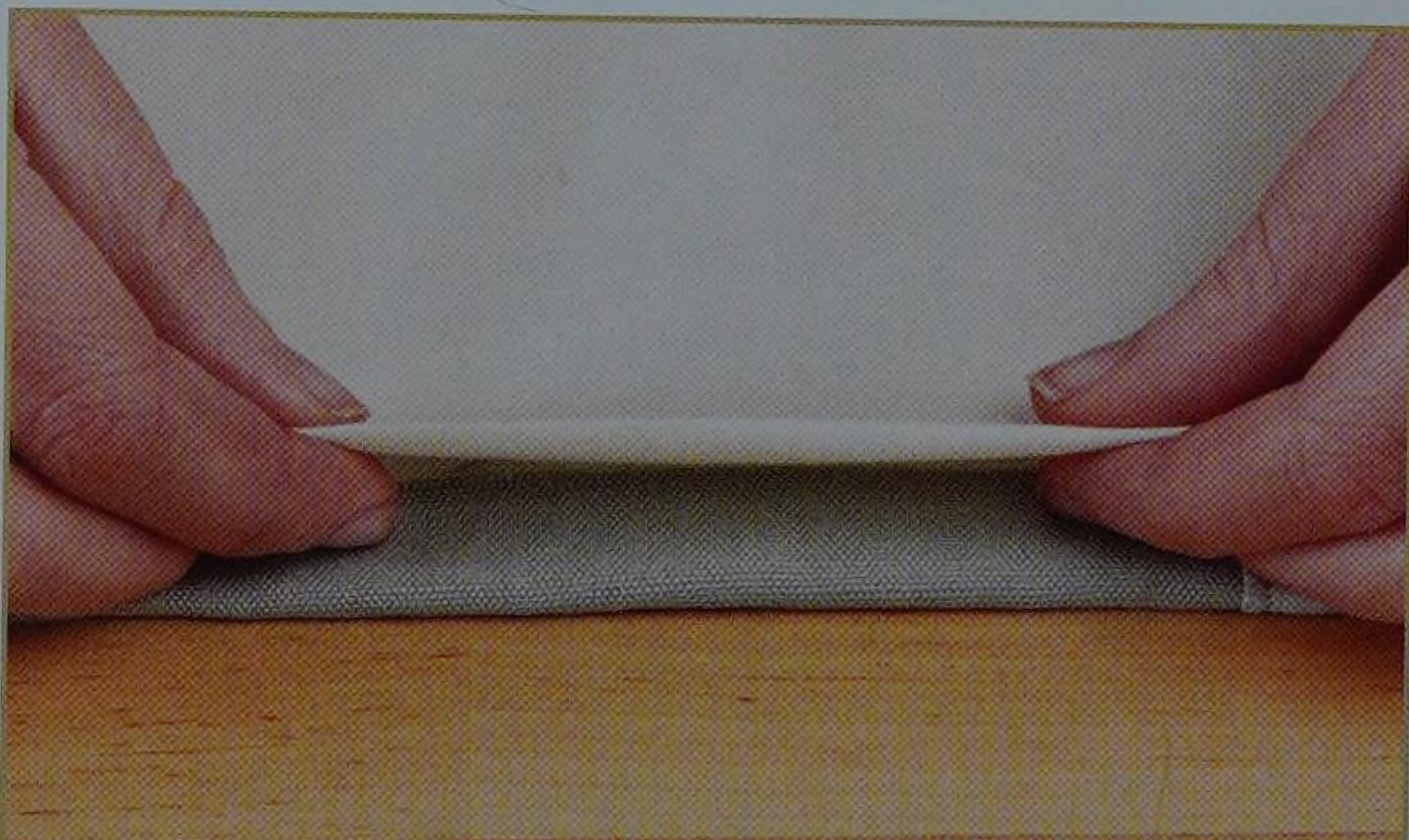
6 Turn the tieback to the right side. Roll the seam with your fingers to ease it to the edge and press.



7 Insert the buckram between the fabric and the backing.



8 For a smooth finish, ensure that all the seam allowance fabric is facing the tieback backing.



9 Turn the edge of the main fabric under, then fold the edge of the backing fabric under until the two edges are aligned.



10 Pin the edges in place. Slipstitch (see p.18) the edges closed. Repeat Steps 1–10 for the second tieback.



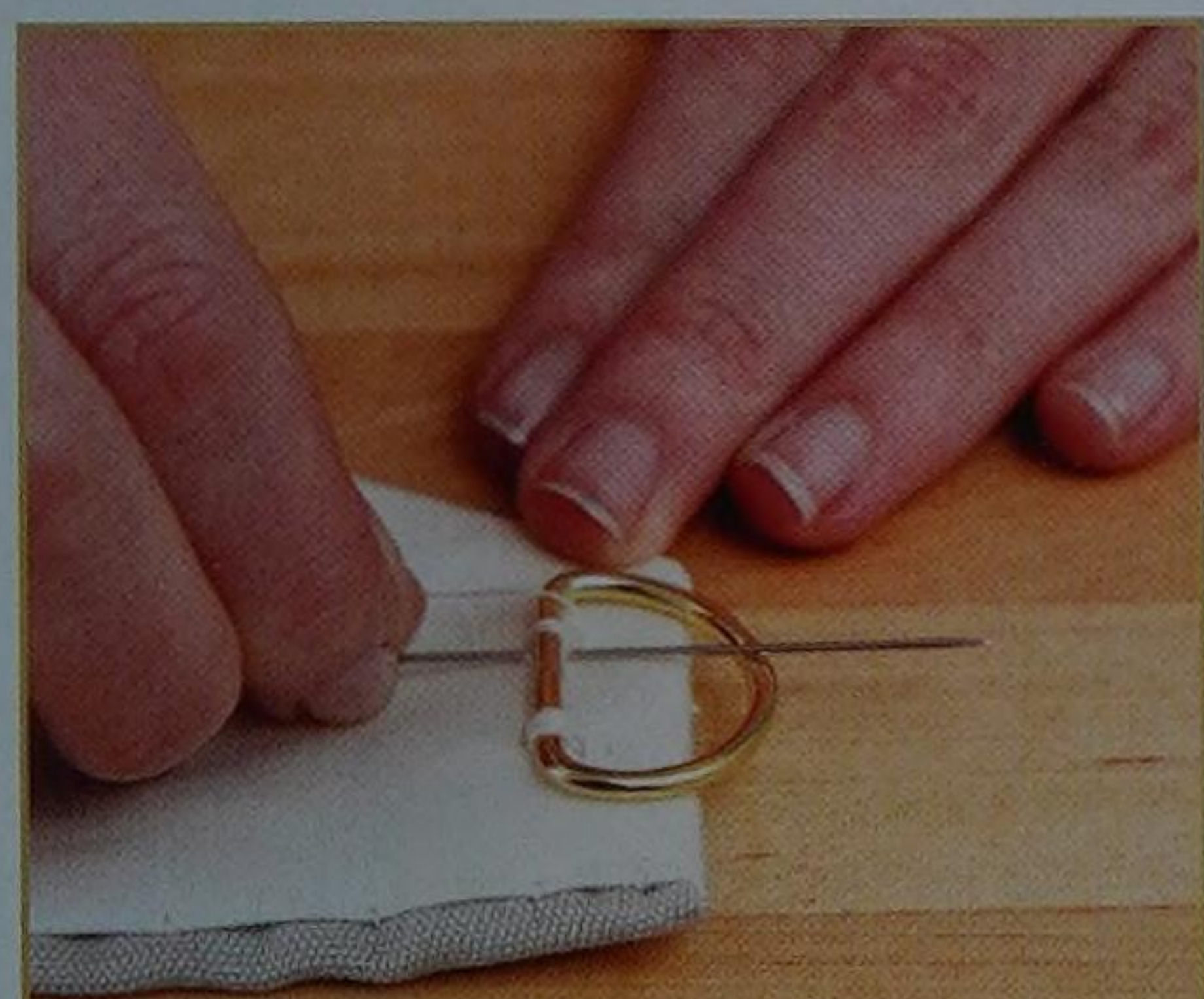
Attaching the rings



1 One short edge of the tieback will be at the front and the other at the back. For the back, position the straight edge of a D-ring 1cm ($\frac{3}{8}$ in) from the edge so the curved edge overhangs.



2 For the front, position the straight edge of a D-ring 2.5cm (1in) from the edge so the curved edge is on the tieback.



3 Oversew the rings in place at two points on their straight edge.



4 Reverse the placings of the rings on the second tieback so they are a mirror image of the first tieback.



5 Position the tieback hooks at the required height either side of the window. Loop the back end of the tieback on the hook, gather up the curtain, then loop the front end on the hook.





Lined eyelet curtain

With their smartly contemporary, somewhat masculine look, eyelet curtains are a great choice for a room where you don't want a fussy window treatment. An added bonus is the fact that their tube-like folds do not require a lot of fabric. If using a metal curtain pole, be sure to match its finish to the eyelet rings.

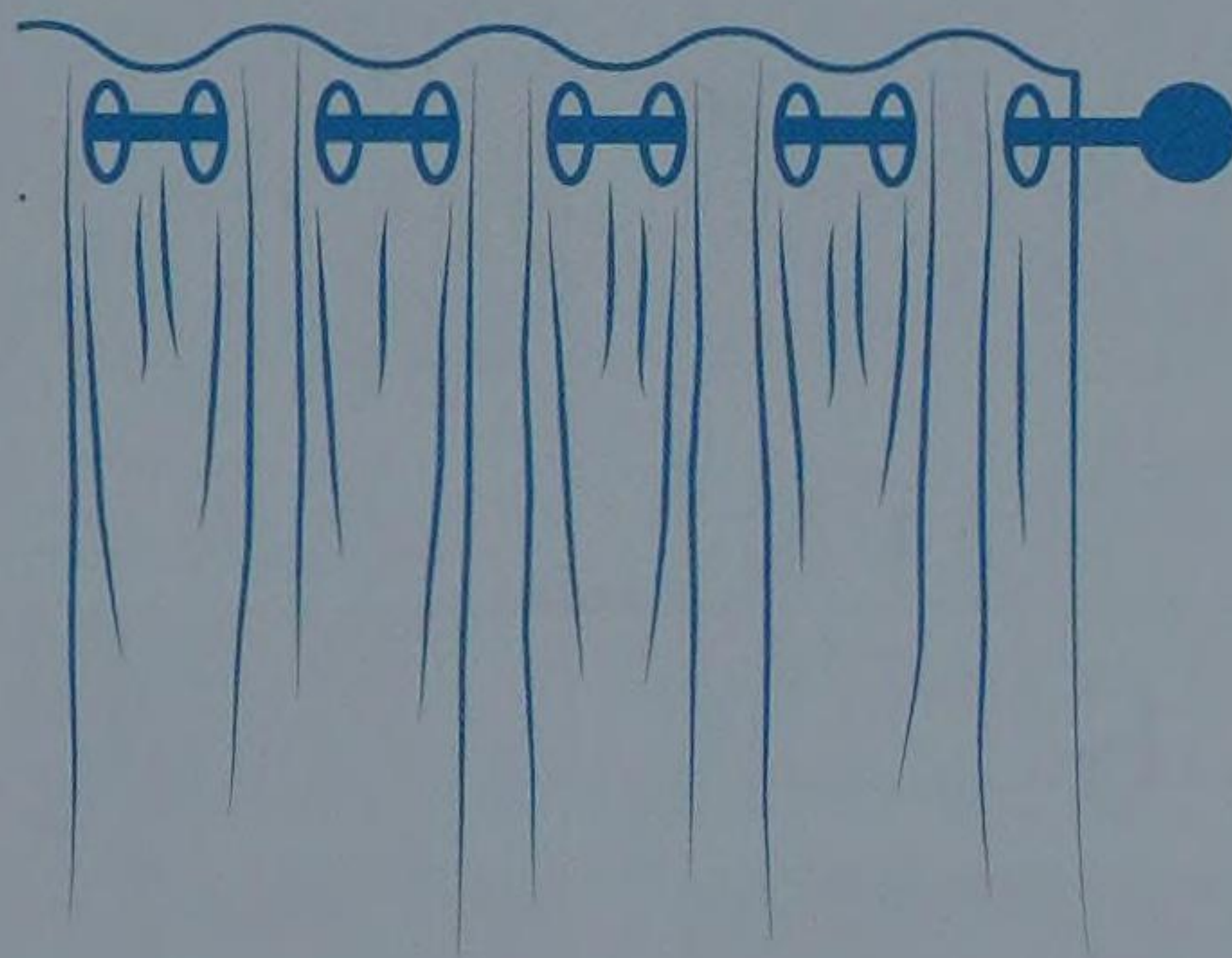
YOU WILL NEED

MATERIALS

- Main fabric (see pp.108–10 for quantity)
- Lining fabric (see pp.108–10 for quantity)
- Matching thread
- Eyelet tape and rings the width of the finished curtain, plus at least 20cm (8in)

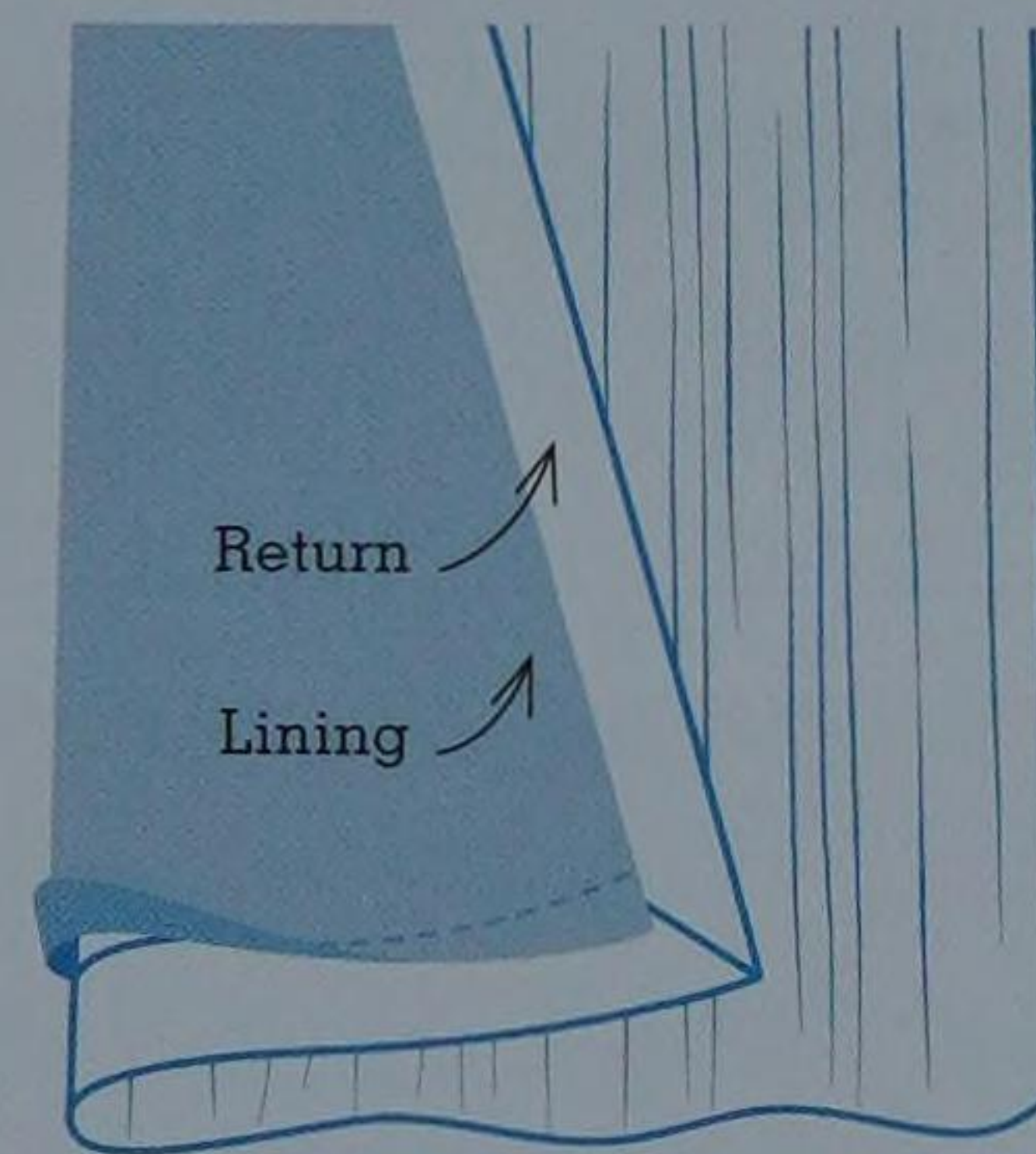
TOOLS

- Set square (optional)
- Tailor's chalk
- Scissors
- Pins
- Ruler
- Sewing machine
- Iron
- Tape measure
- Pencil



Eyelet heading

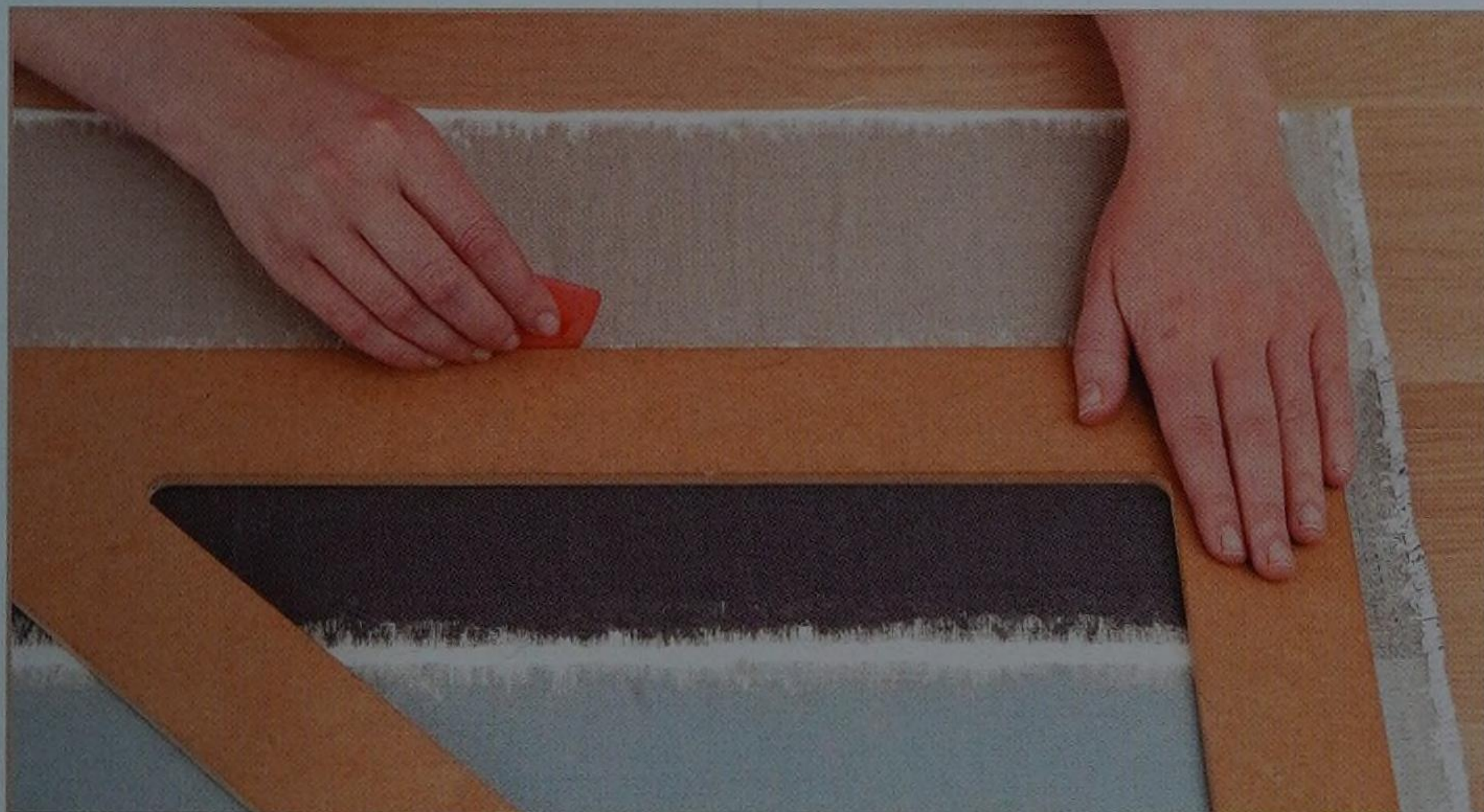
The eyelet heading tape is stitched across the top of the curtain. The eyelets are cut out and the backs of the rings are attached.



Lined curtain

These curtains are "tube lined" – a technique for making lined curtains using a sewing machine in which the main fabric and lining are stitched together right side to right side to form a tube.

Cutting the main fabric and making the hem



1 Lay the main fabric on the work surface right side up. Square off the bottom (see p.15) and cut off the excess. Starting from the bottom edge, use tailor's chalk and a tape measure to measure and mark the finished drop (see p.108 for measuring the drop) plus 17cm (6¾in) at several points across the width. Join the marks and cut along the line.

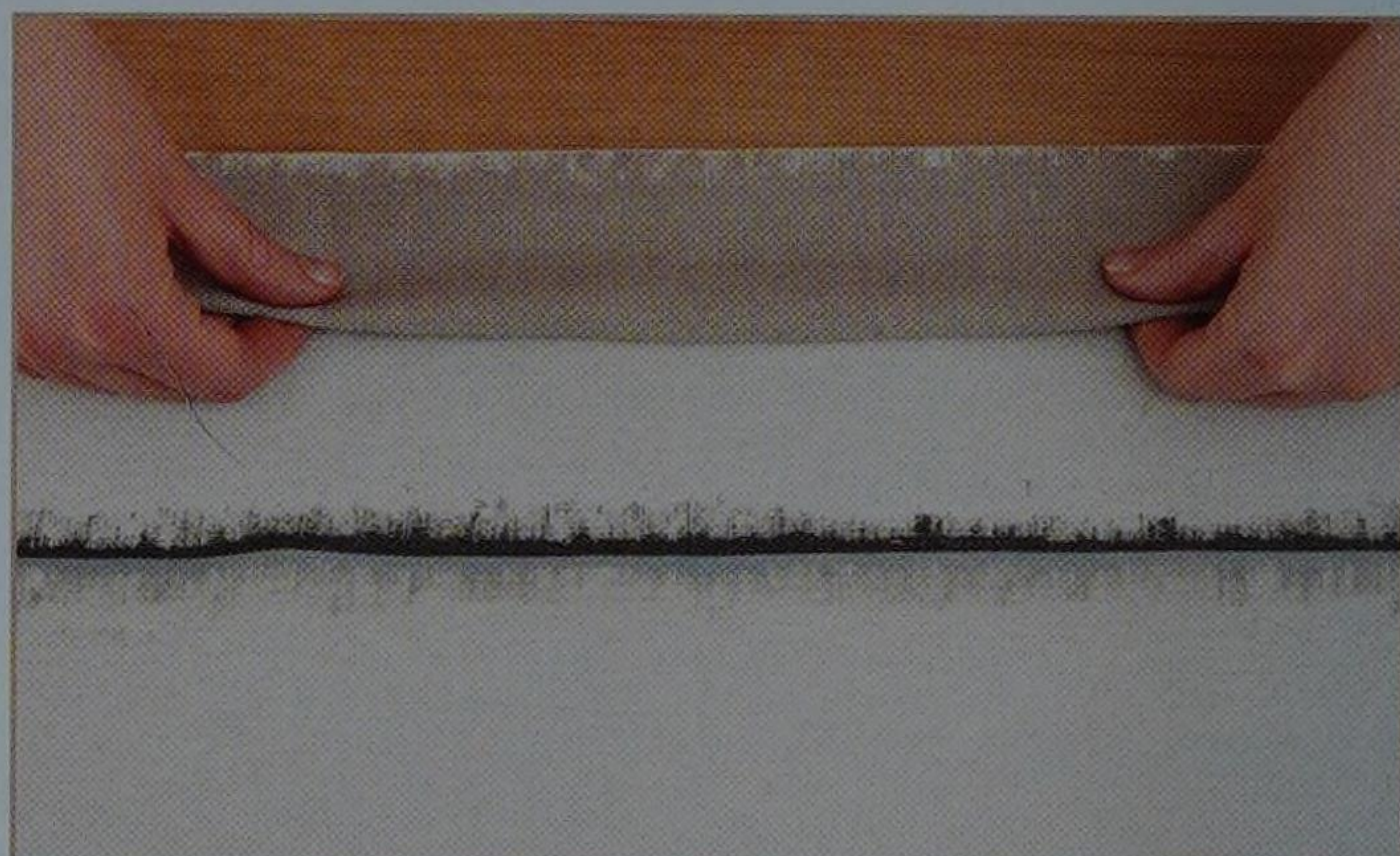


2 With the fabric face down, measure and mark 14cm (5½in) from the bottom edge at several points across the width, as before.





3 Join the chalk marks with a line. Fold the fabric to meet the line and press the fold.



4 Fold the edge of the fabric under by 7cm (2¾in) to create a double hem and press.



5 Secure the double hem with pins.

6 With the fabric face down, align the folded edge of the hem with the edge of the presser foot. Move the needle to the left. Using stitch length 3 and the foot as a guide, stitch along the hem. Backstitch at the beginning and end of the seam to secure the stitches.



7 Fold the fabric in half lengthways, right sides together, and mark the centre points top and bottom with pins.



8 If the selvages are very wide, trim them off. Measure the new width of the fabric.



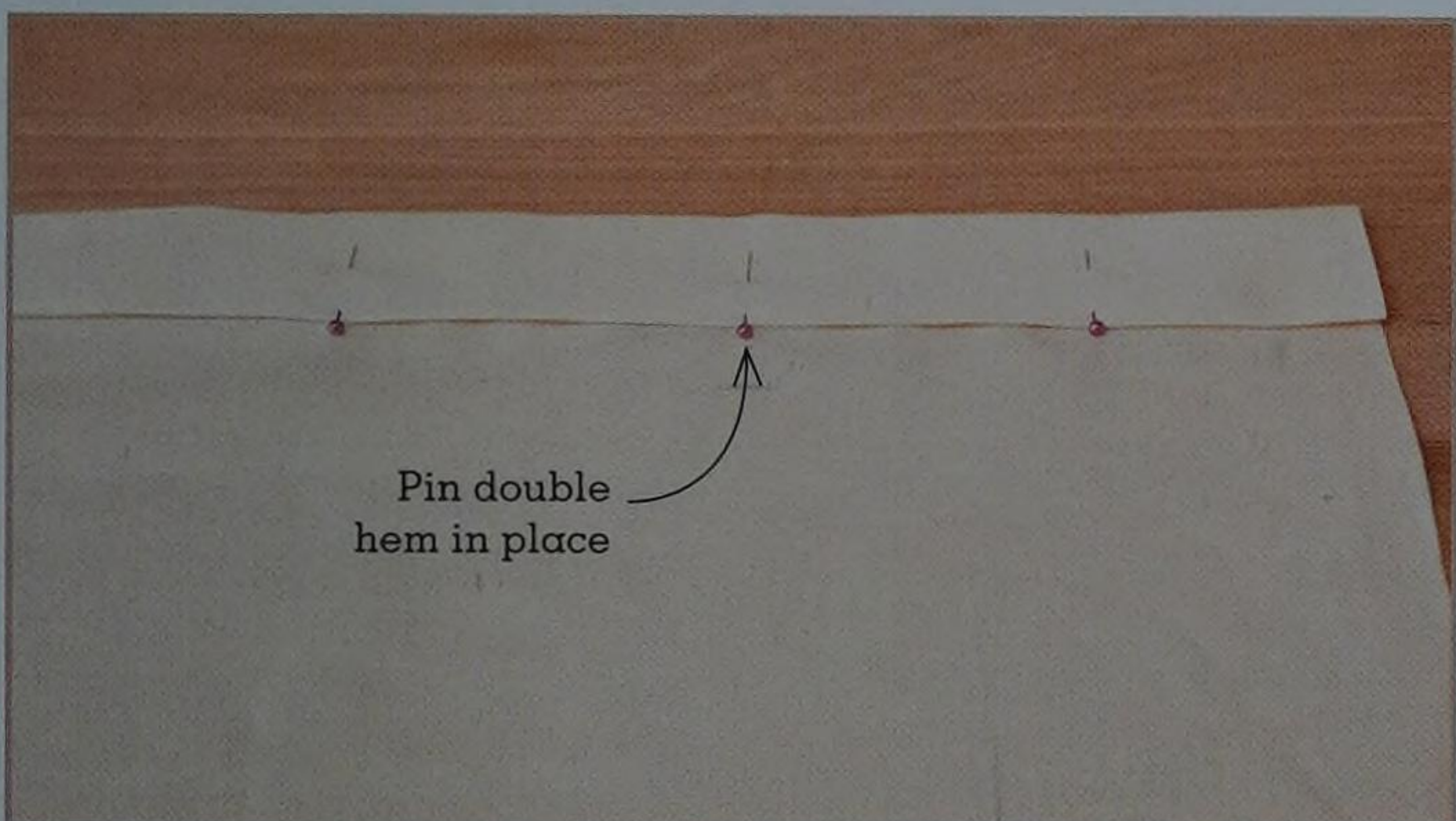
Hemming and attaching the lining



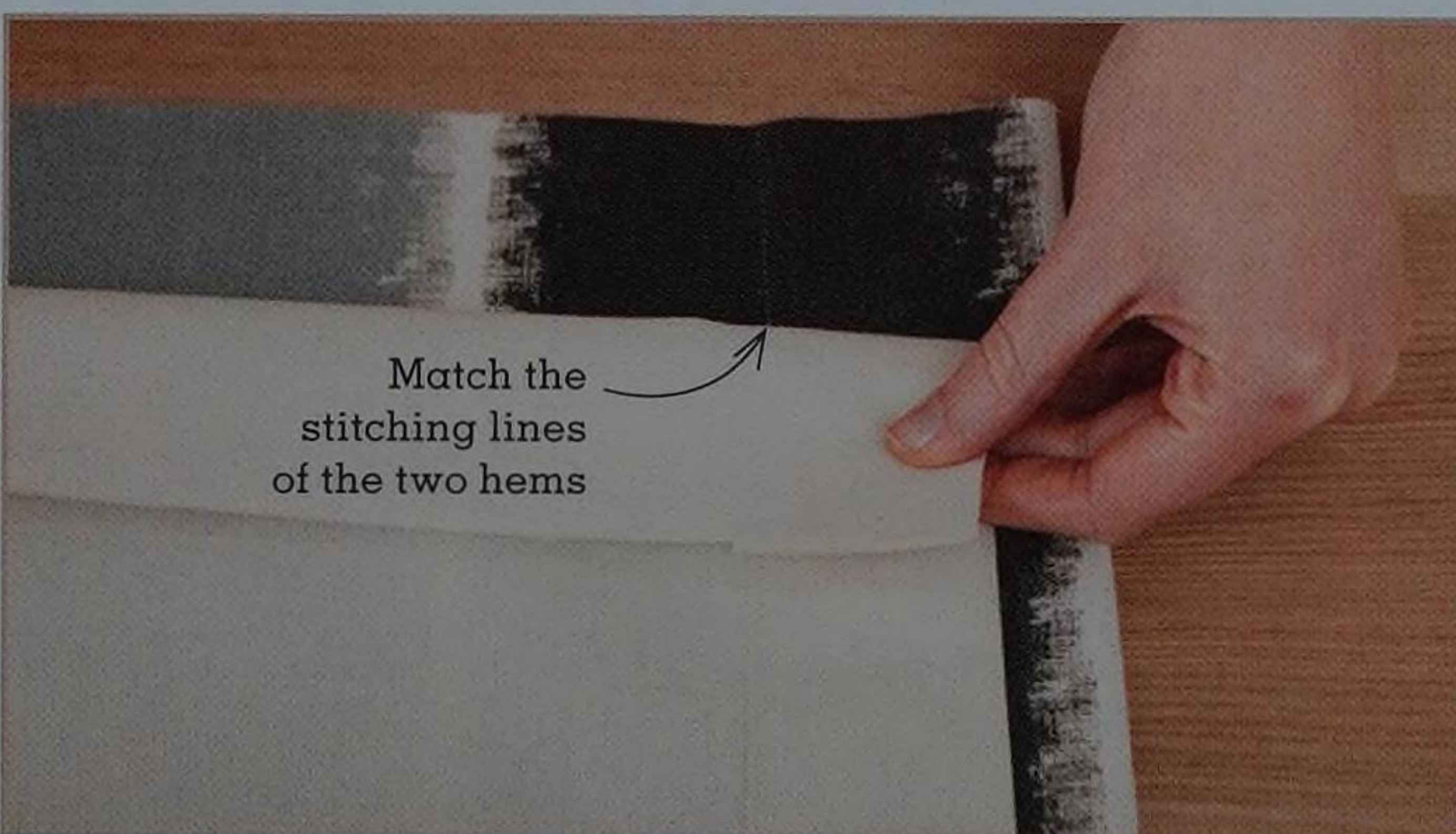
1 Subtract 9cm (3 $\frac{5}{8}$ in) from the new width of the main fabric. Starting from one long edge, measure and mark this amount at several points along the length of the lining.



2 Join the marks and cut along the line. The lining is now 9cm (3 $\frac{5}{8}$ in) narrower than the curtain, which will create the returns (see p.137).



3 With the lining face down, start from the bottom and measure 10cm (4in) at several points across the width. Join the marks with a line. Fold the fabric to the line and press. Fold under 5cm (2in) to make a double hem and press. Secure with pins, machine stitch, then press.



4 Fold the lining lengthwise and mark the centre points top and bottom with pins. Place the main fabric and the lining right sides together, aligning the hem stitching lines of both pieces. The bottom of the lining should lie 2cm ($\frac{3}{4}$ in) above the bottom of the main fabric.



5 Keeping the hem stitching lines together, align one long edge of the lining with one long edge of the main fabric. Pin along the edge.

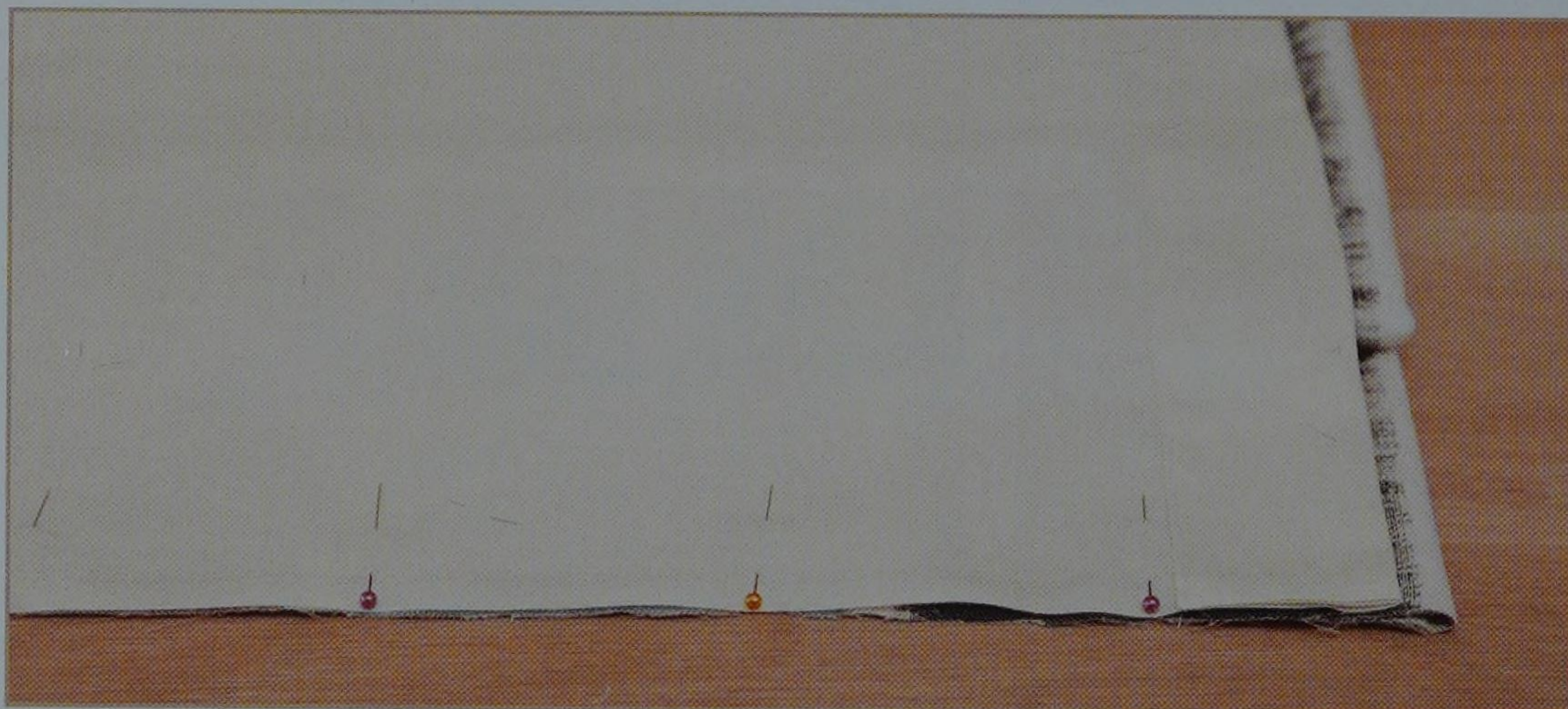


6 The main fabric will now extend beyond the other long edge of the lining because the lining is narrower.





7 Fold the long edge of the lining back, then make a fold in the main fabric from top to bottom, as shown.



8 Unfold the long edge of the lining and align it with the long edge of the main fabric. The fold in the main fabric will be tucked under the lining. Smooth out the lining, check the hem stitching lines are still aligned, and secure with pins along the long edge.



9 Concertina the curtain to make it easier to manage. With the curtain face down, align one long edge with the 1.5cm ($\frac{5}{8}$ in) marker on the needle plate (see p.16). Using stitch length 2.5 and starting from the hemmed edges, stitch the long edges together, following the marker and backstitching at the beginning and end of the seam.

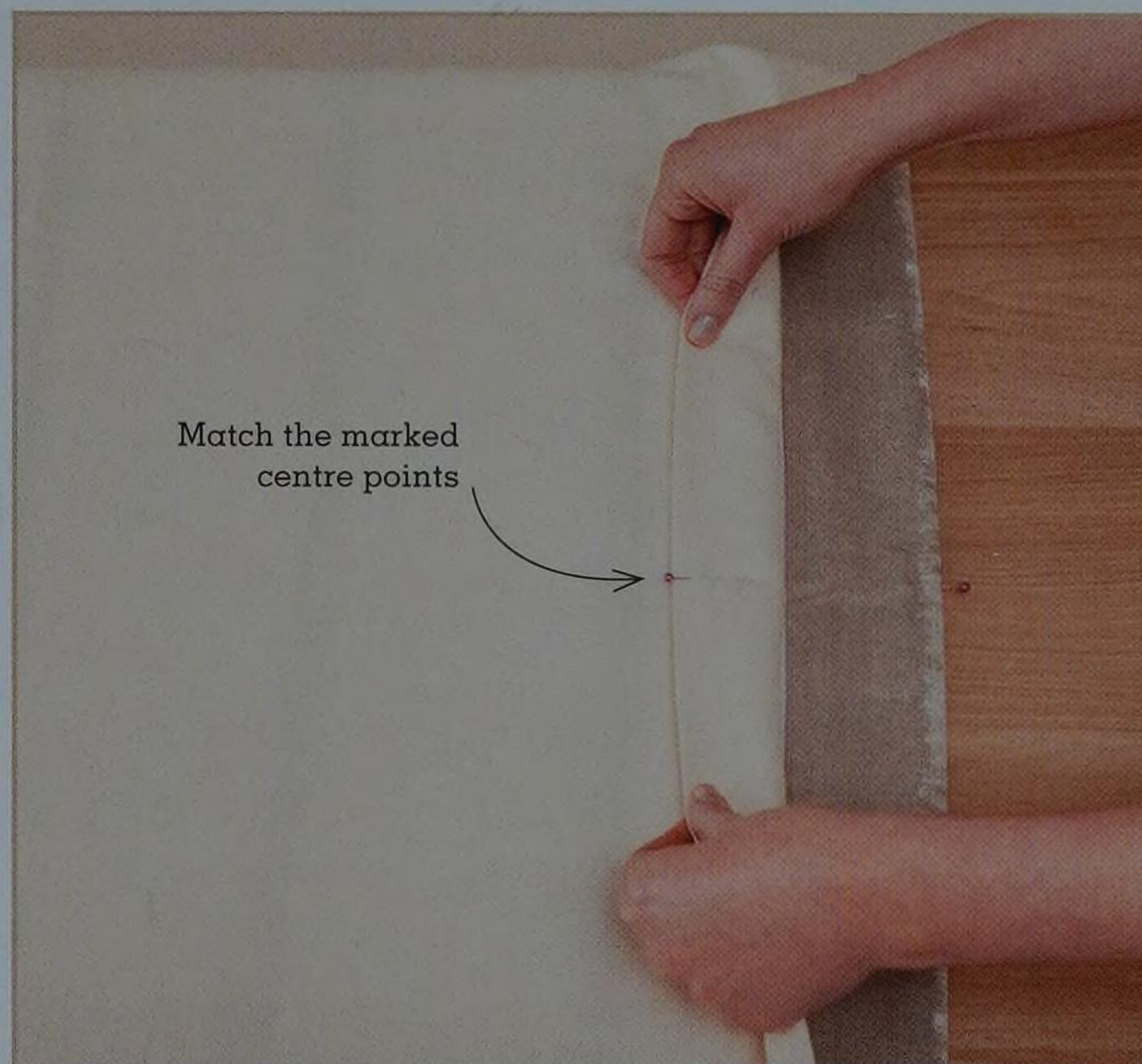


10 Turn the curtain over so it is face up and concertina it again. Stitch the other long edges together, again starting at the hemmed edges. The curtain and lining now form a tube.





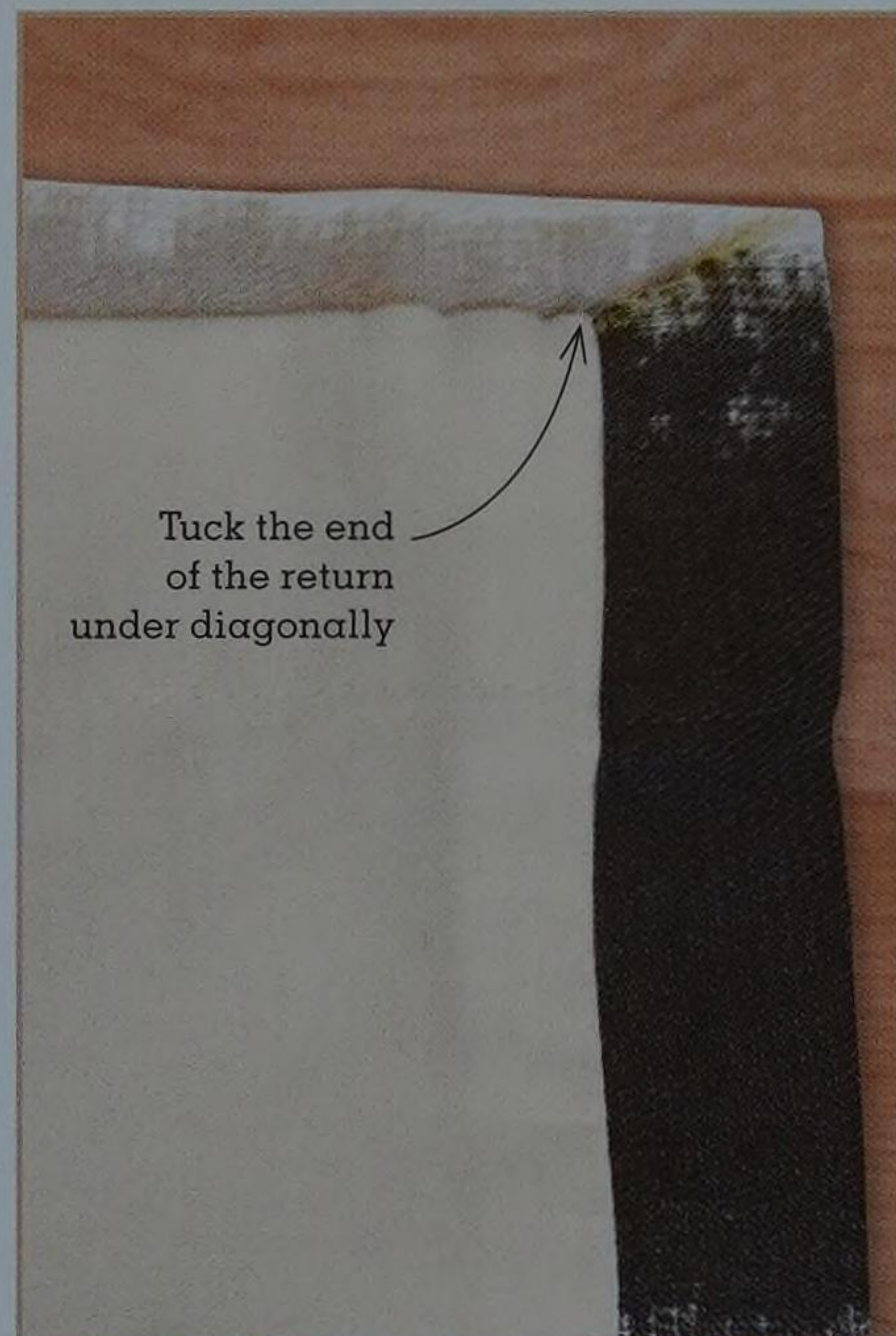
11 Lay the curtain tube on the ironing board. Manoeuvre the seams so that they are not at the edges of the tube, then press both seam allowances towards the main fabric along both seams. This will encourage the seam allowances to lie flat when the curtain is turned to the right side.



12 Turn the curtain to the right side and place on the work surface with the main fabric face down. Match the centre points of the main fabric and the lining, top and bottom, keeping the hem stitching lines aligned. Pin together at the centre points.



13 Smooth out the curtain from the centre to the edges. The same width of main fabric – the returns – should now be visible along either edge and the seam allowances should lie flat under the returns. Iron the edges of the returns into sharp folds.



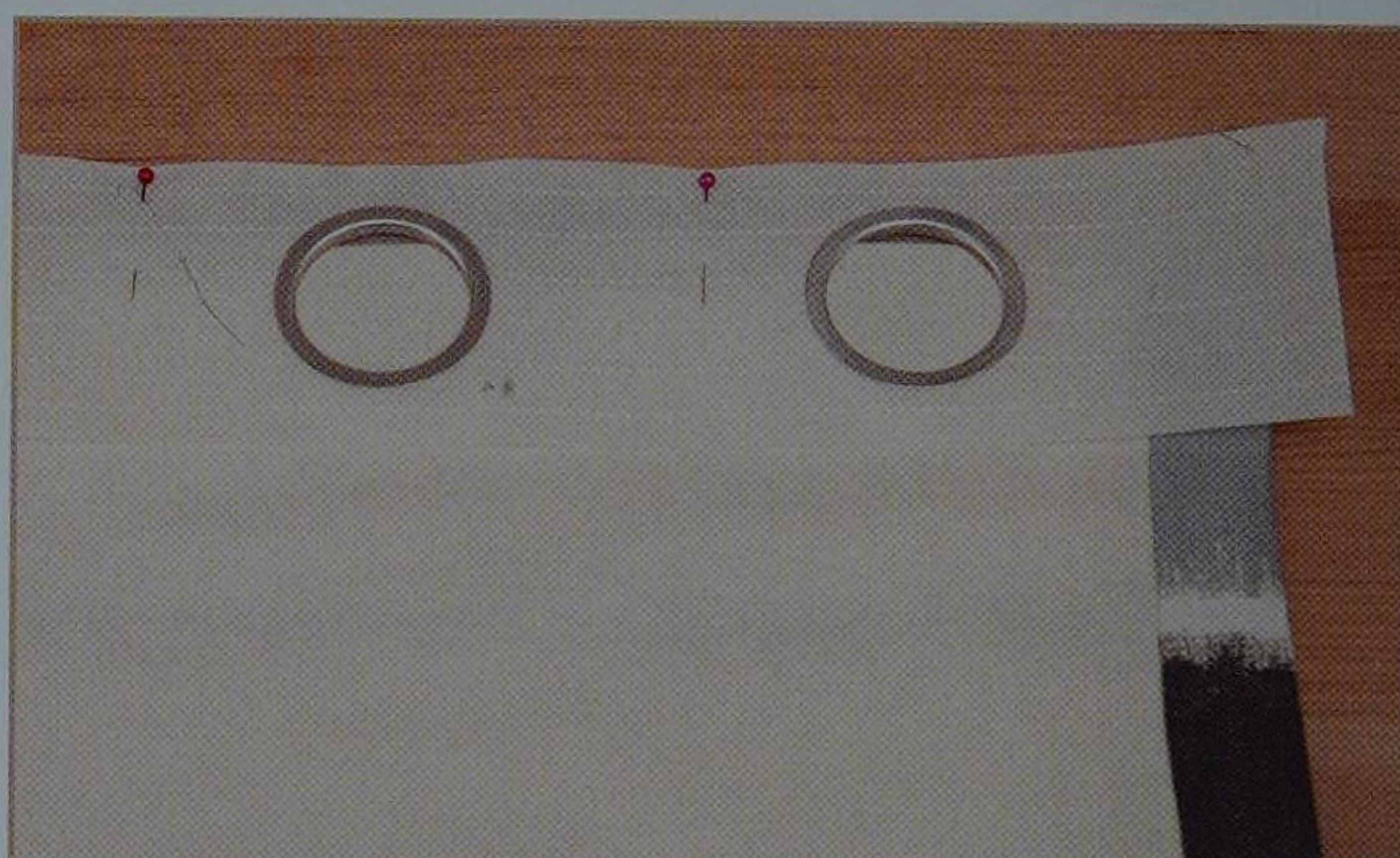
14 At the bottom edge of the curtain, fold the hem of each return diagonally, tucking it under the return. This creates a half mitre. Slipstitch (see p.18) into place.



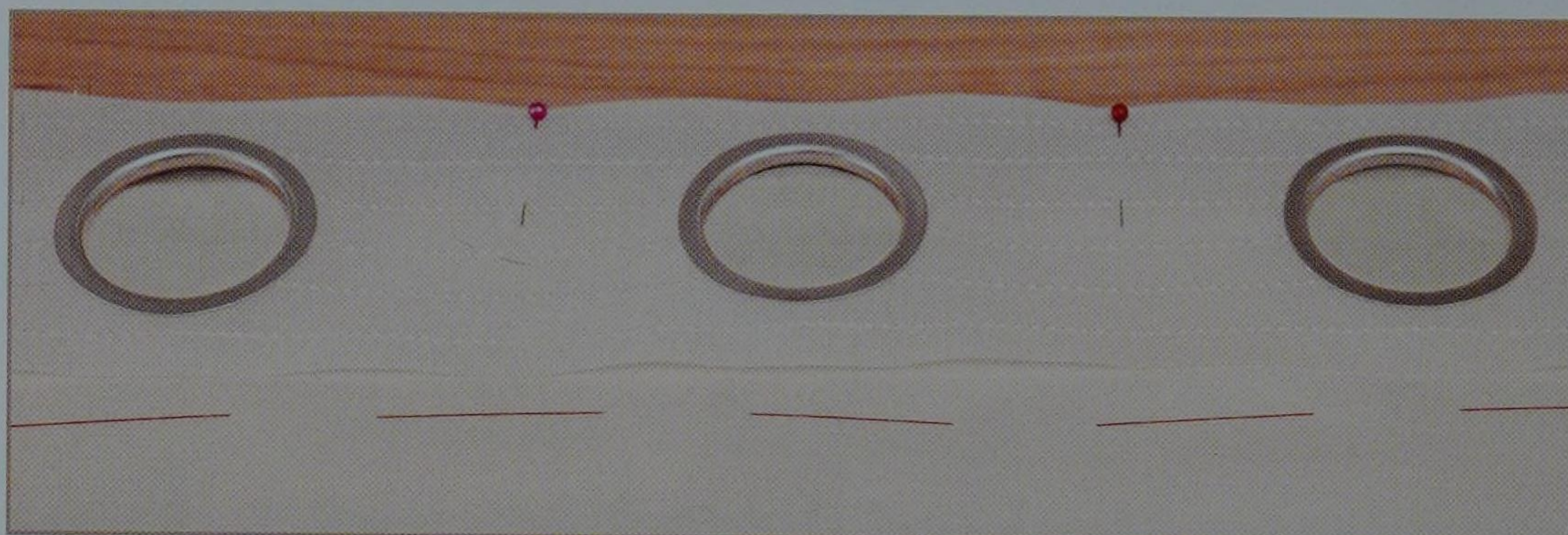
Attaching the eyelet tape



1 Starting from the hem of the main fabric, measure and mark the finished length/drop at several points across the width. Turn the main fabric over the lining along the marks and press. Tack (see p.18) in place.



2 Place the eyelet tape so its top edge is a little way beneath the top edge of the curtain and the first and last eyelets are equidistant from each long edge. Pin in place. Trim off the excess tape, leaving a 2cm ($\frac{3}{4}$ in) overhang at each long edge.



3 To hold the layers together, sew a line of tacking stitches through all the layers of fabric just below the eyelet tape.

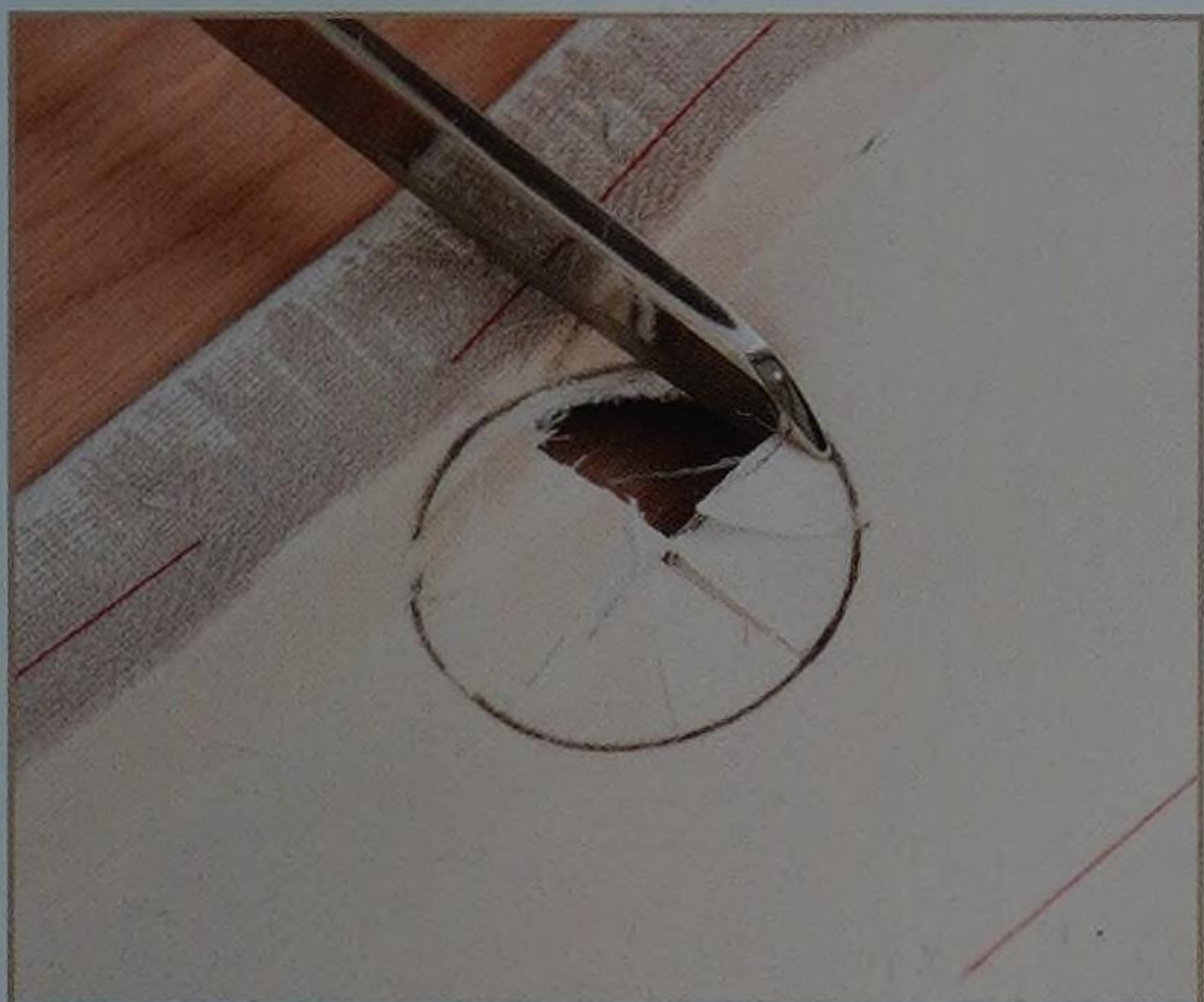


4 Using a pencil, draw around the inner circle of each eyelet.

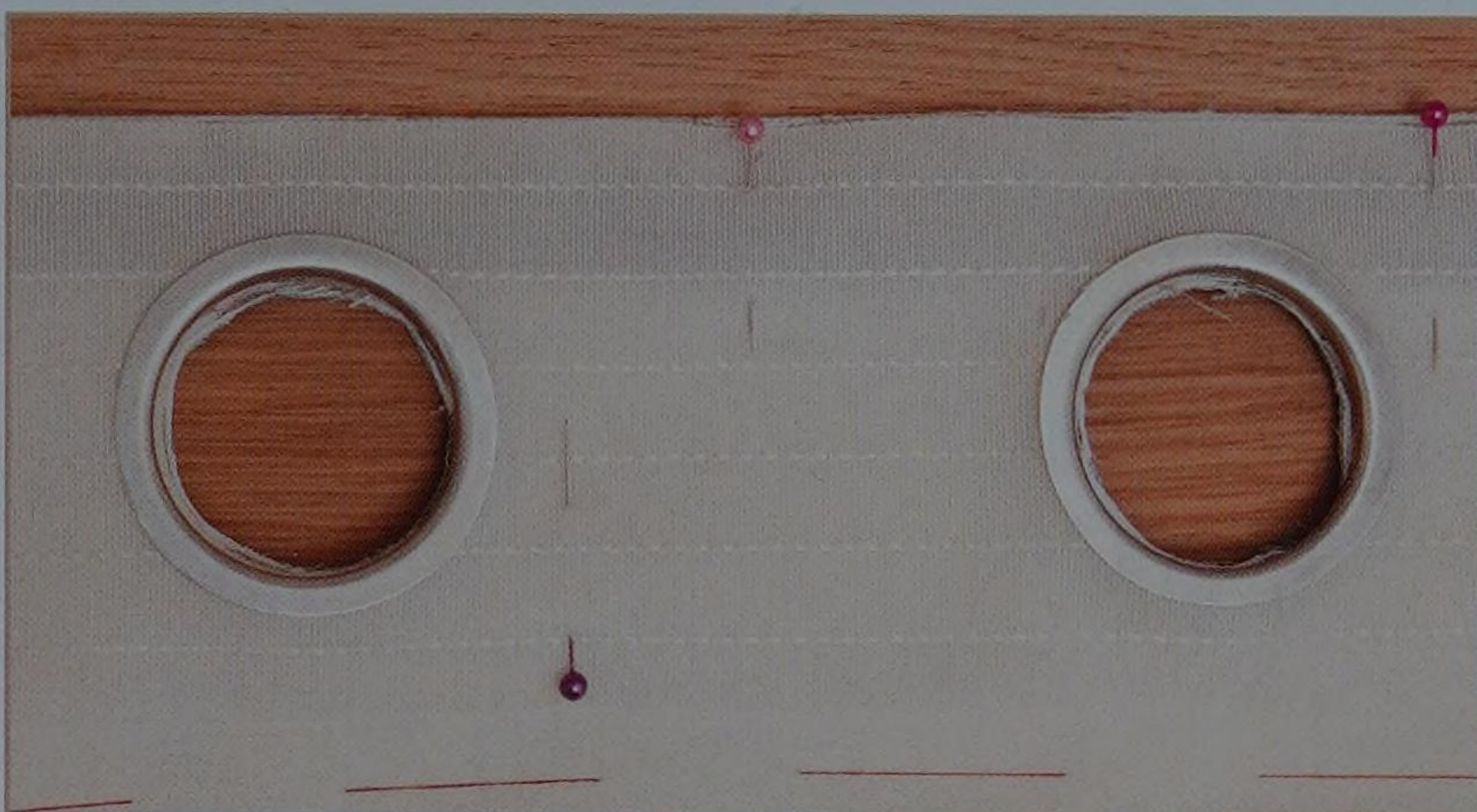


5 Remove the eyelet tape. Using the tip of the scissors, snip into each circle and cut to the edge in both directions. Snip across at right angles to the first cut.





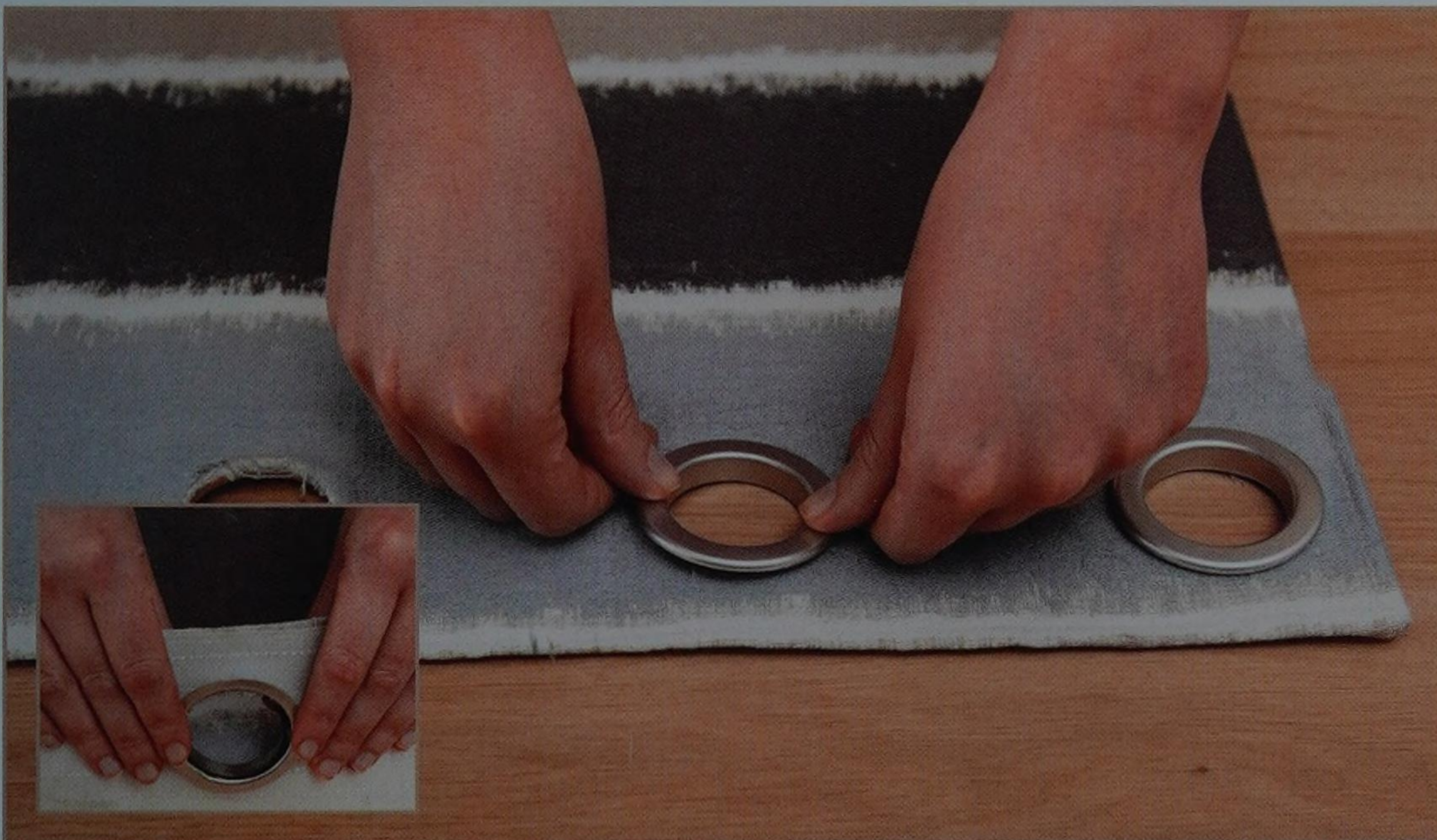
6 Cut around the circles to remove the centres.



7 Reposition the tape and pin along its top and bottom edges. Tuck the ends of the tape under and pin.



8 Stitch the tape in place through all the layers along a short edge, then pivot and stitch along a long edge. Stitch along the other long edge, then pivot to stitch the other short edge. Stitch both long edges in the same direction to avoid puckering.



9 Insert the front of each ring through the front of the curtain and snap the front and back together (inset). Insert your curtain pole through the rings to hang the curtain.





Pencil pleat curtain

Crisp without being formal, pencil pleats are easily formed at the top of a curtain using the appropriate heading tape. Other heading tapes are attached in exactly the same way – see p.111 for more options. This pair of curtains is interlined as well as lined, which gives a beautiful, professional finish.

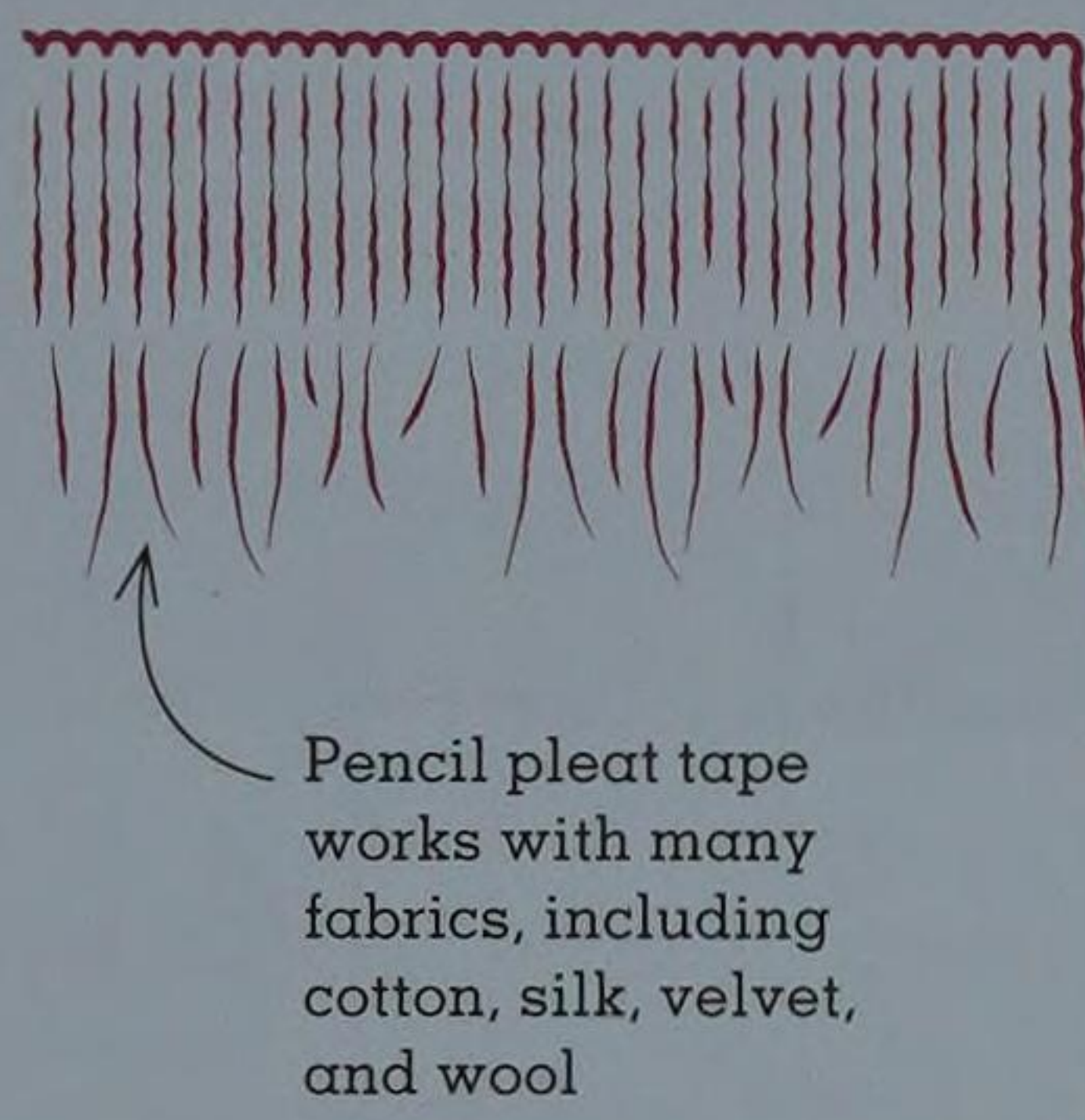
YOU WILL NEED

MATERIALS

- Main fabric (see pp.108–10 for quantity)
- Lining fabric (see pp.108–10 for quantity)
- Interlining fabric (see pp.108–10 for quantity)
- Pencil pleat heading tape, to fit the width of the ungathered curtains
- Matching thread

TOOLS

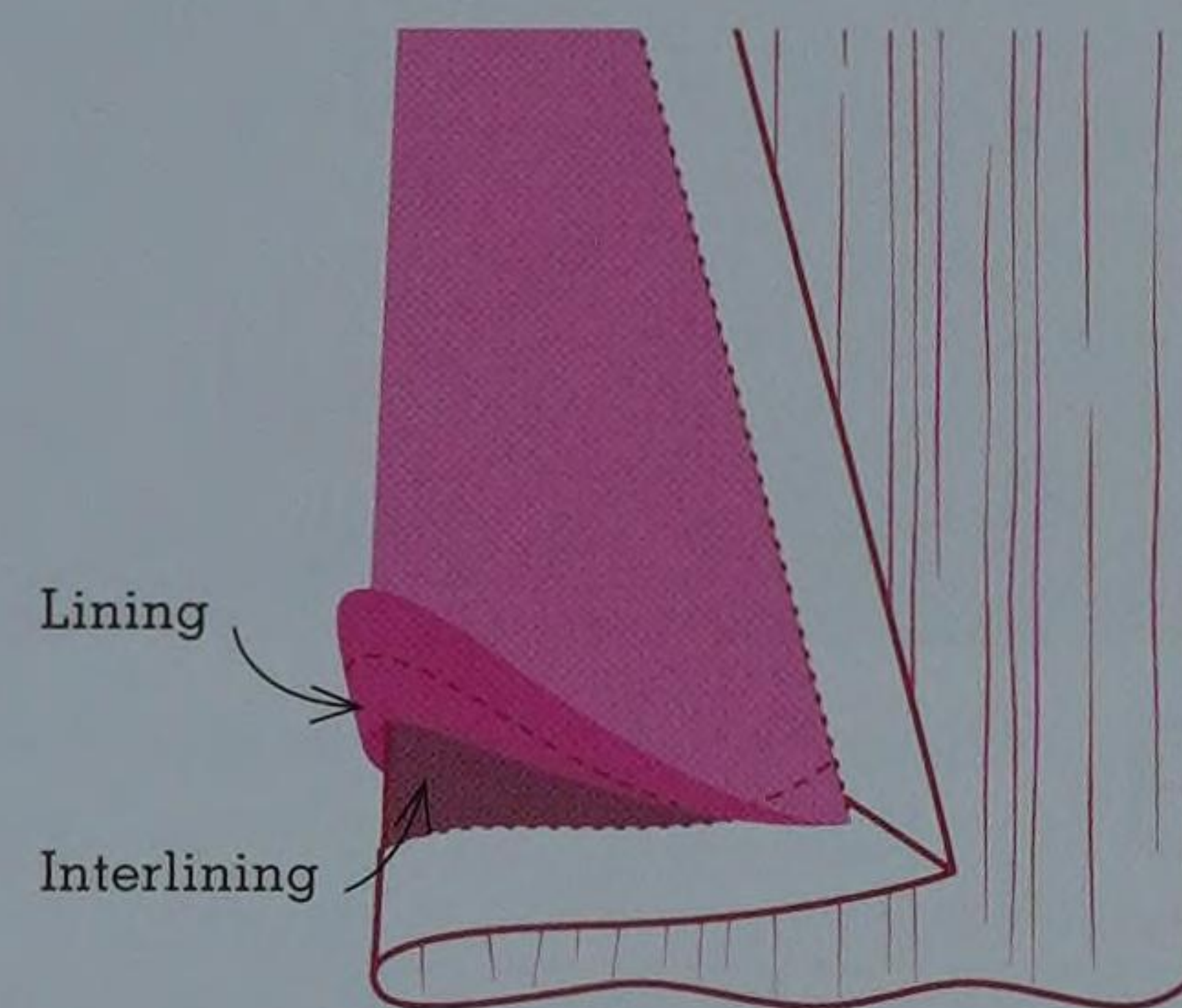
- Ruler/metre rule
- Set square
- Scissors
- Hand sewing needle
- Sewing machine
- Iron
- Pins
- Tailor's chalk
- Tape measure
- Curtain hooks
- Penny weights



Pencil pleat tape works with many fabrics, including cotton, silk, velvet, and wool

Pencil pleat heading

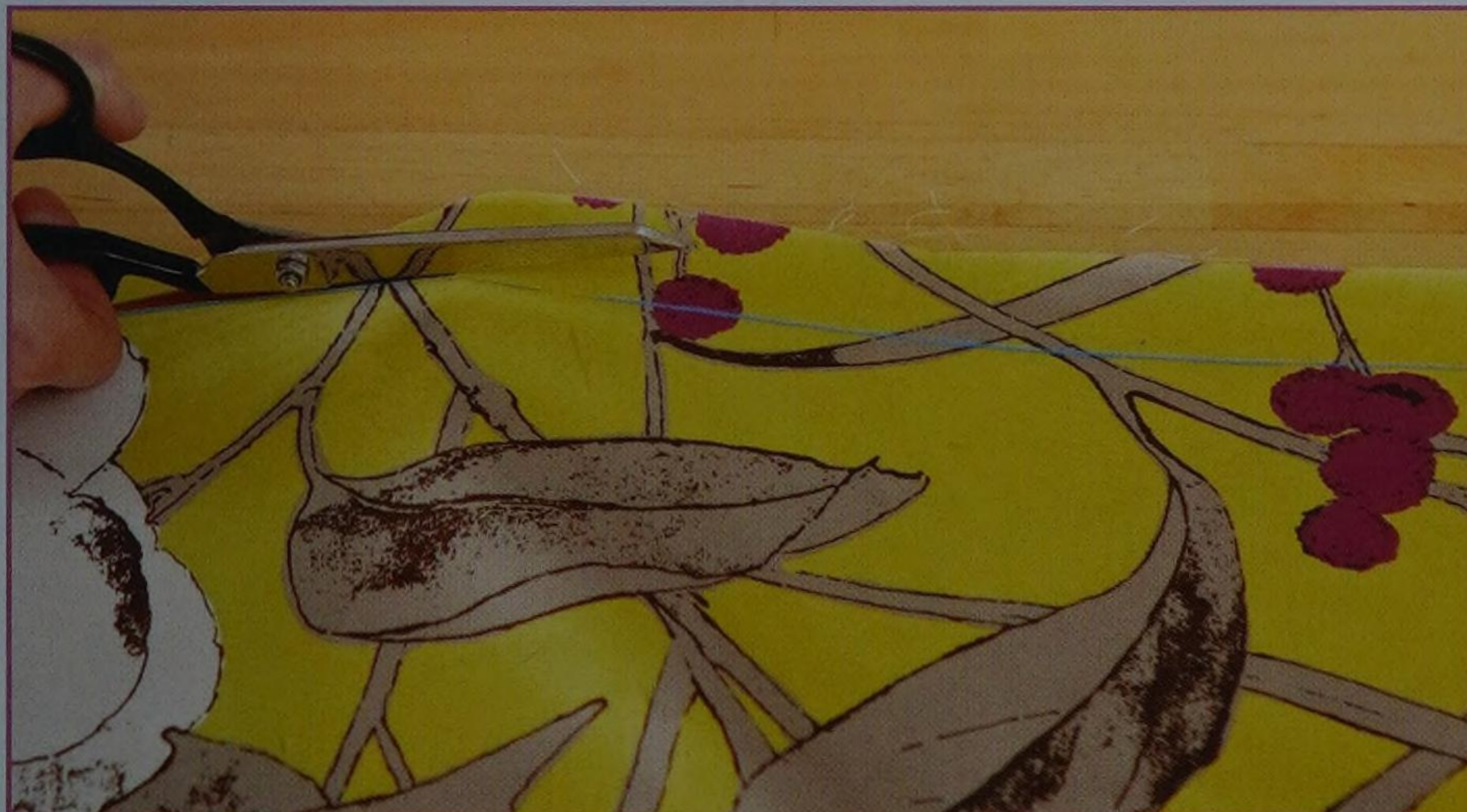
A pencil pleat heading tape is stitched across the top of the curtain to create narrow pleats.



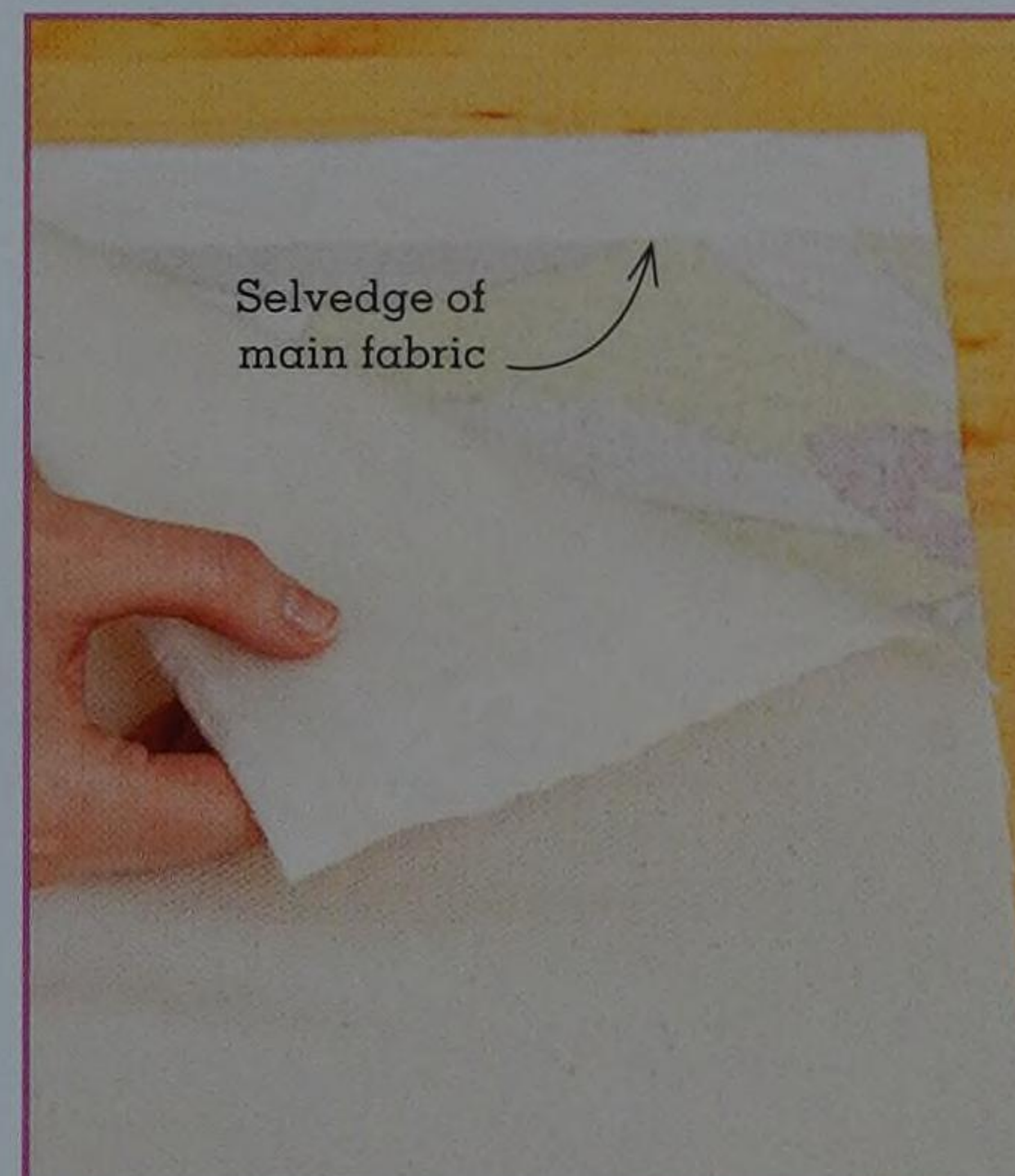
Interlined curtain

The curtains are draught-proof and lusciously thick thanks to the interlining that is stitched to the main fabric. The lining fabric is hand-stitched in place along the edges of the returns.

Cutting the fabric and preparing the hem

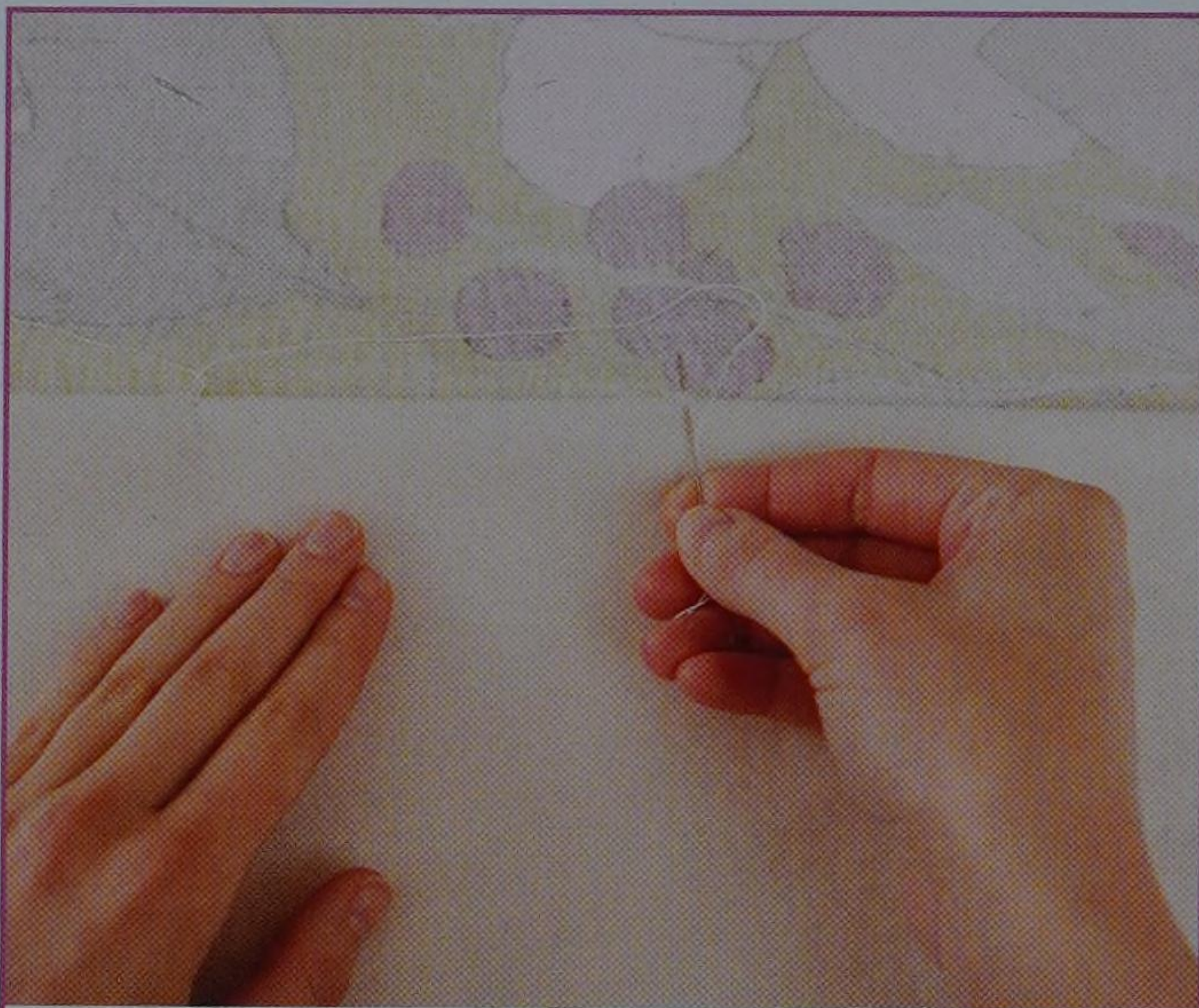


1 Measure the cutting size for your curtains (see pp.108–110). Square off the fabric along the bottom edge (see p.15). Cut the fabrics and interlining to the required size for each curtain. If more than one width is required, join the widths together with a flat seam. Make sure to add any half-widths at the outside edges (see p.110 for joining panels).

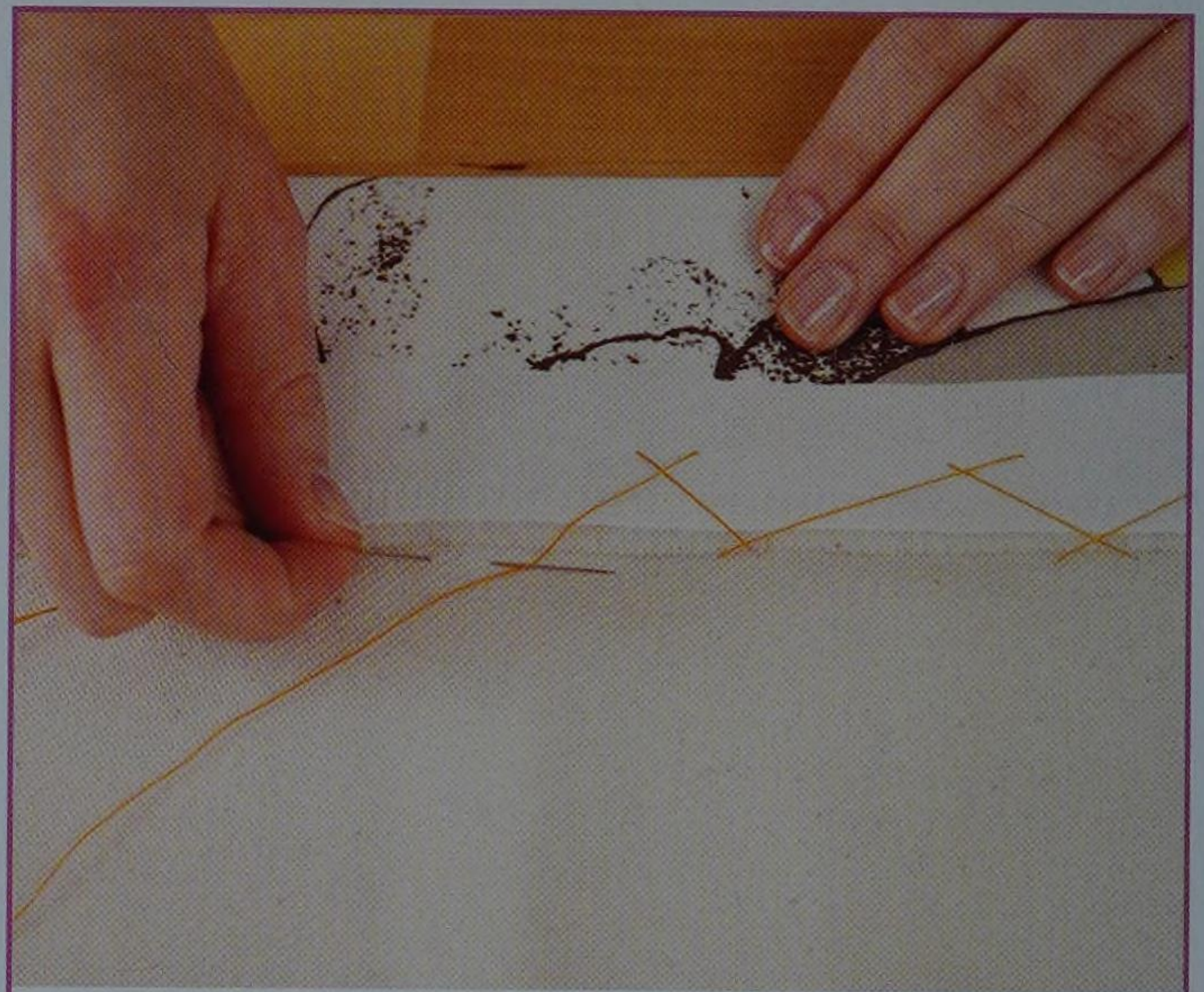


2 Place the main fabric on the work surface face down and lay the interlining on top. Match the raw edges along the sides and the bottom.





3 To hold the interlining in place, fold back its long edge by 20cm (8in). Using matching thread, lockstitch (see p.19) the interlining to the main fabric from top to bottom along the folded edge, spacing the stitches approx 10cm (4in) apart and stopping them approx 10cm (4in) short of the bottom edge. Repeat along the other long edge. (NB: If your curtain is more than one width wide, also lockstitch the interlining to the main fabric along each seam.)

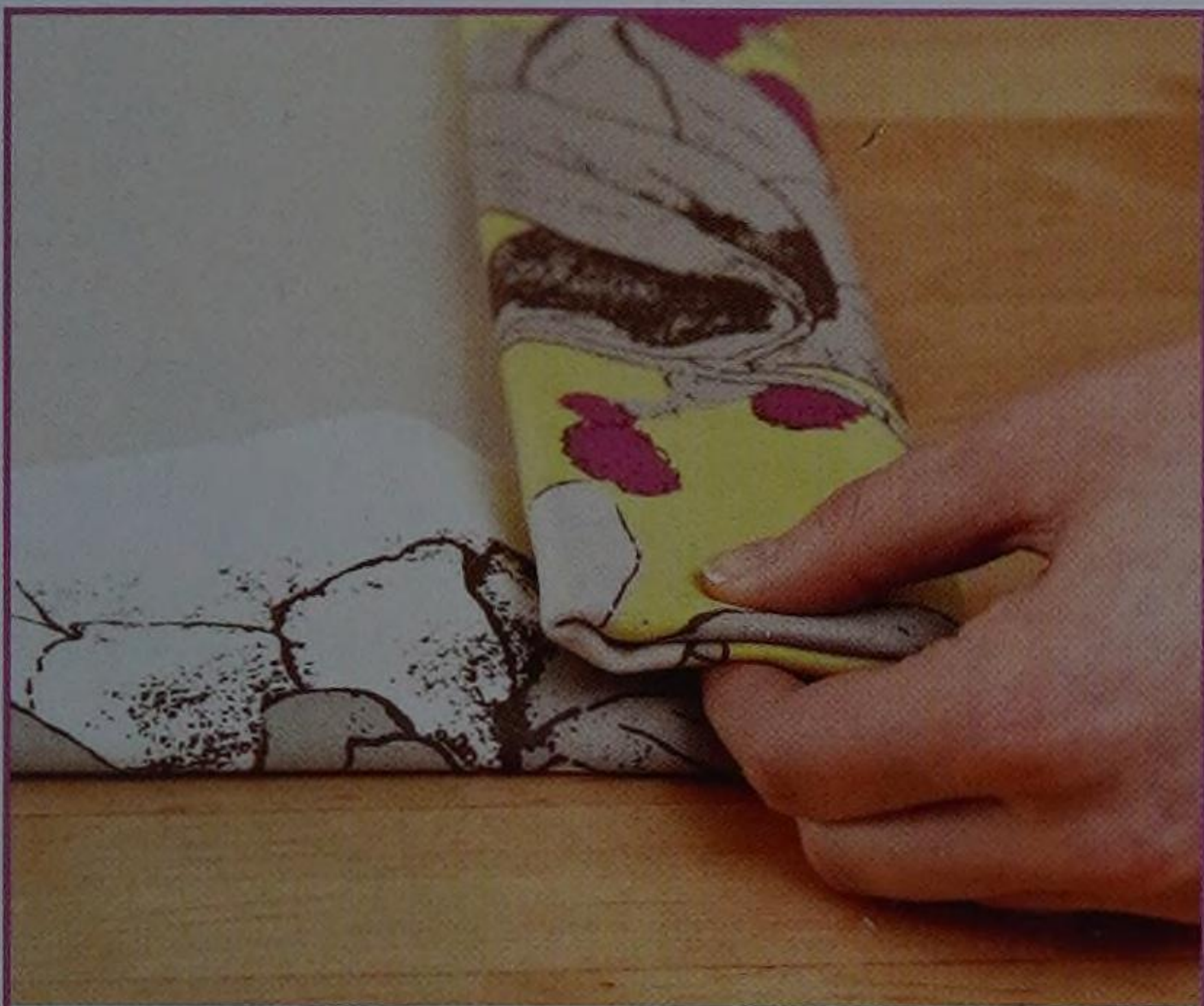


4 Unfold the lockstitched edge then, with the main fabric still face down, fold the two fabrics over together by 5cm (2in). This is called a return. Starting 35cm (14in) from the bottom edge, herringbone stitch (see p.19) from bottom to top along the whole length of the long edge. On the selvedge, stitch through the two layers of interlining and the main fabric; below the fold, only stitch through the interlining. Ideally, use matching thread, but contrast thread will not show on the right side.

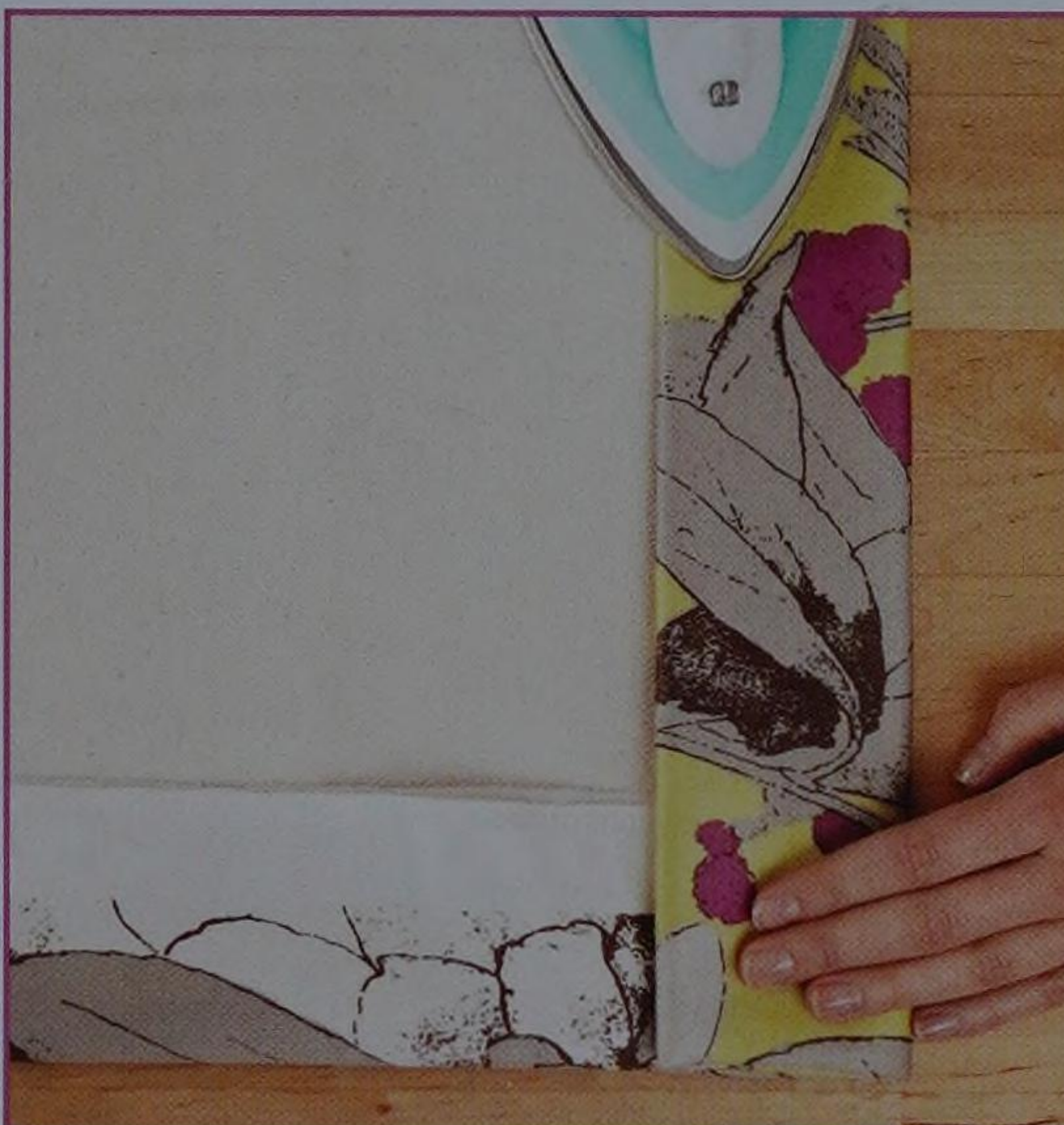


5 Fold over the main fabric and the interfacing by 7cm (2³/₄in) at the bottom edge of the curtain. If the interlining moves, use a ruler to tuck it back in place.



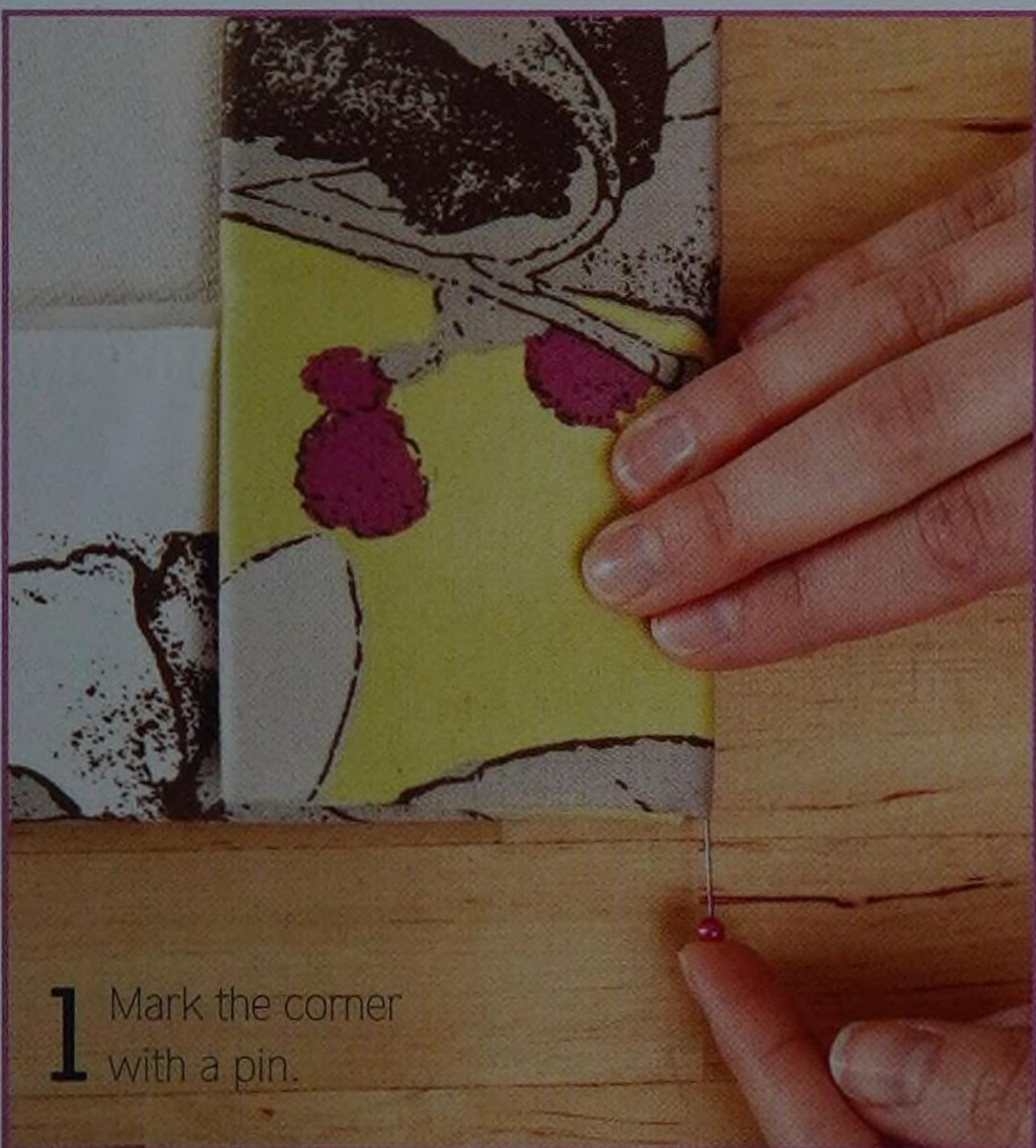


6 Turn the two fabrics over again by 7cm (2³/₄in) to form a double hem.

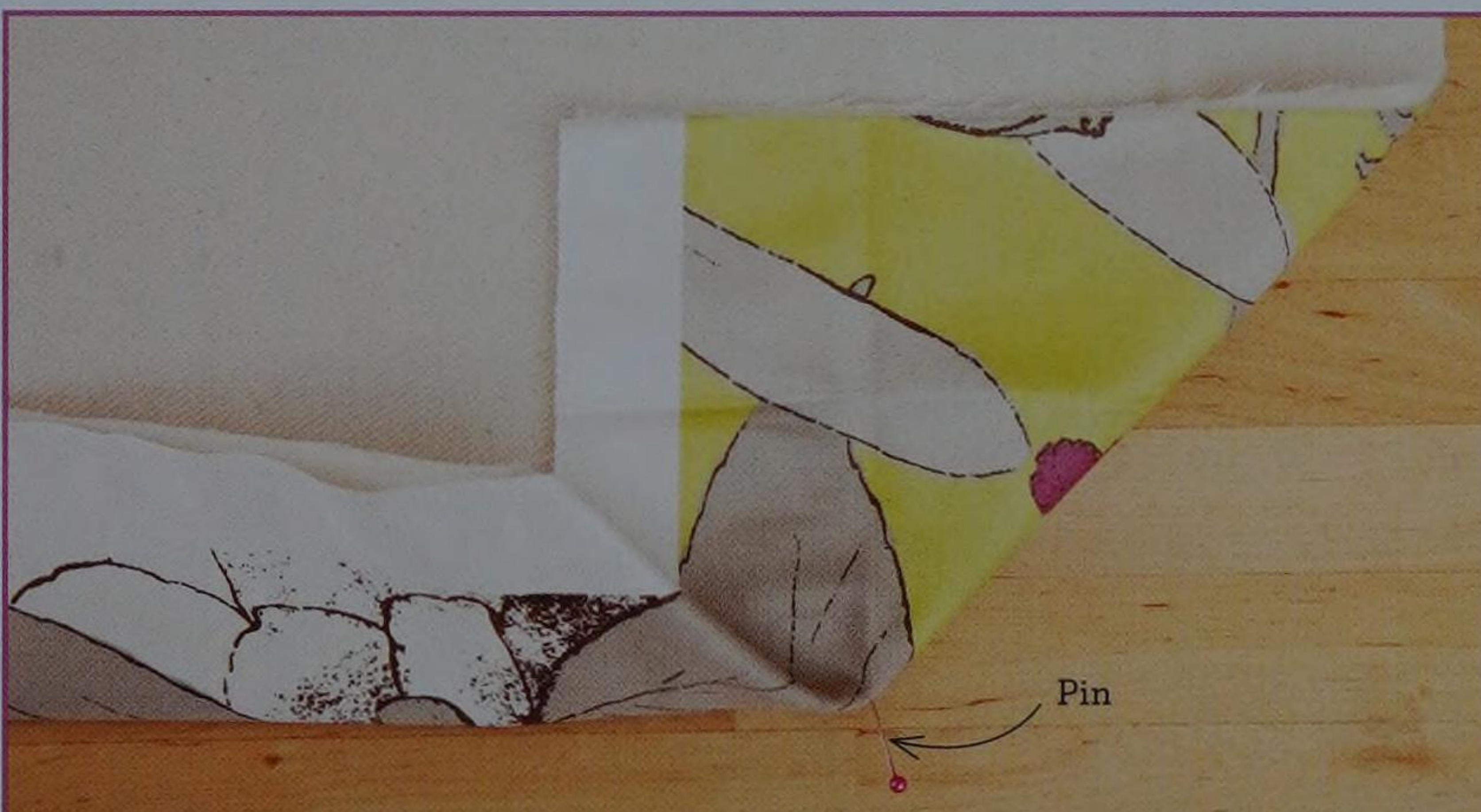


7 Press the hem, pressing the corner especially sharply. Since it is best to press the hem without disturbing the curtain, bring the iron to the curtain and protect the surface underneath with a towel or some folded fabric if required. Repeat Steps 2–7 for the other curtain.

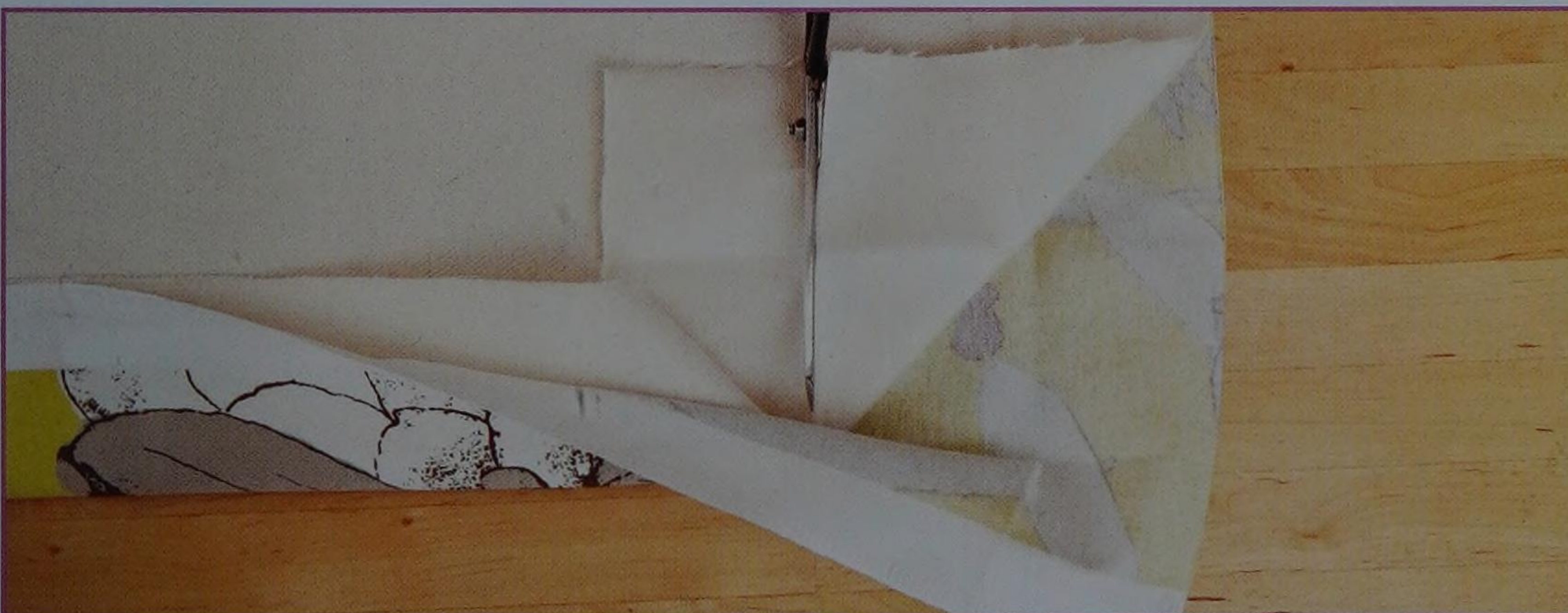
Creating a true mitre at the corners



1 Mark the corner with a pin.

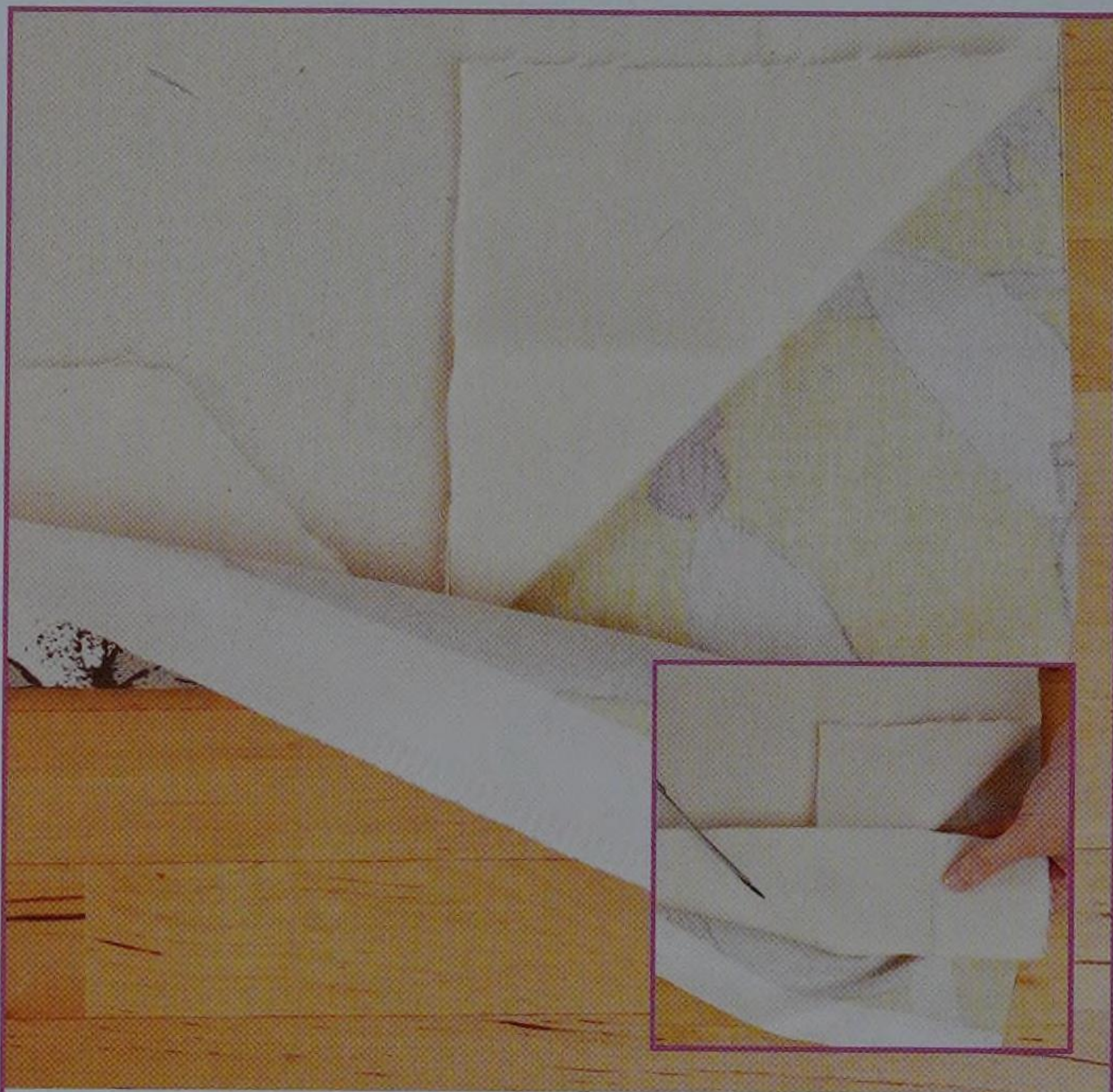


2 Unfold both fabrics at the corner then bring the tips of both fabrics back towards the body of the curtain until the pin is at the corner, as shown.

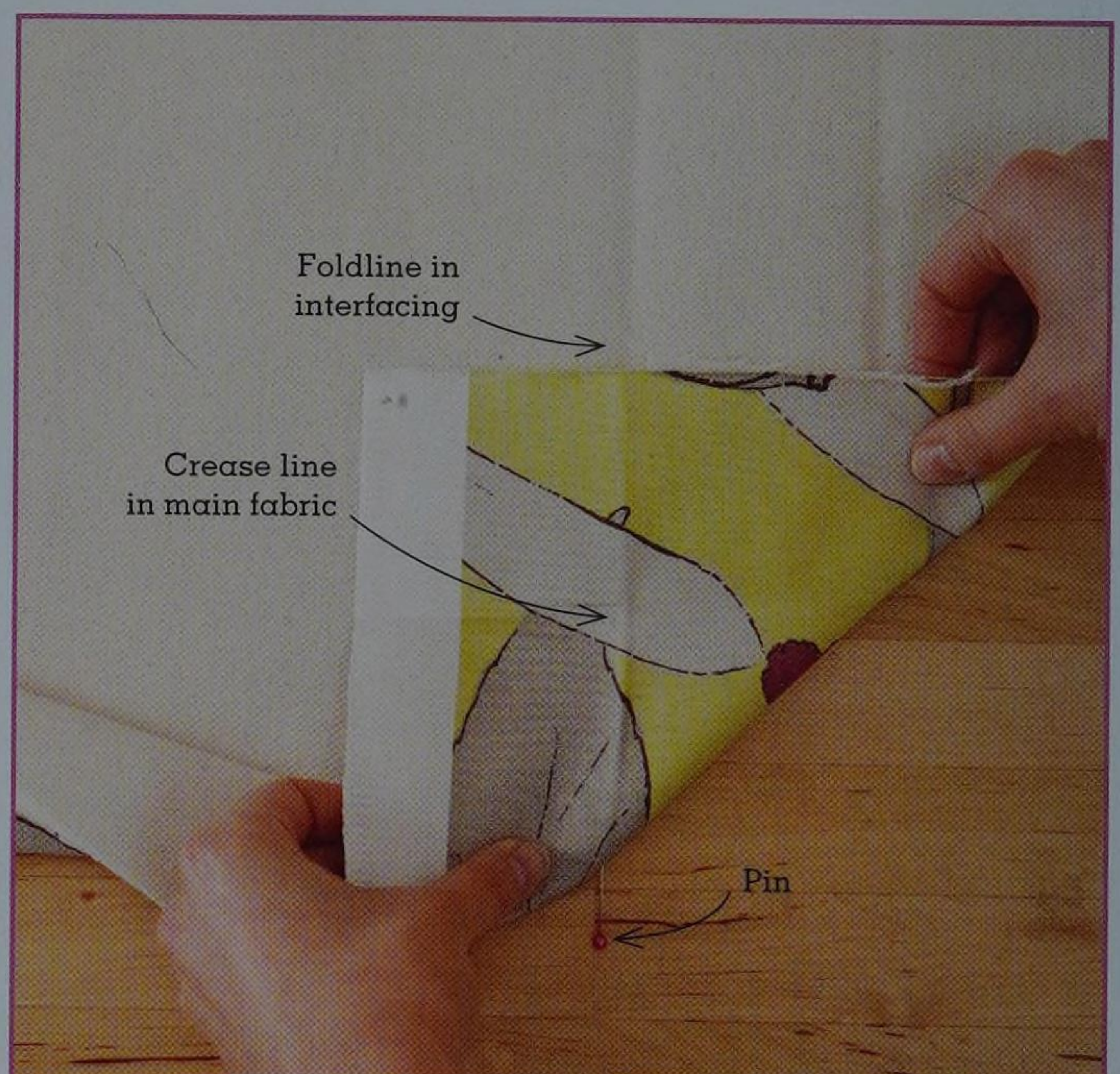


3 Unfold the main fabric. Cut the interlining along the fold from the raw edge towards the pin, as shown.





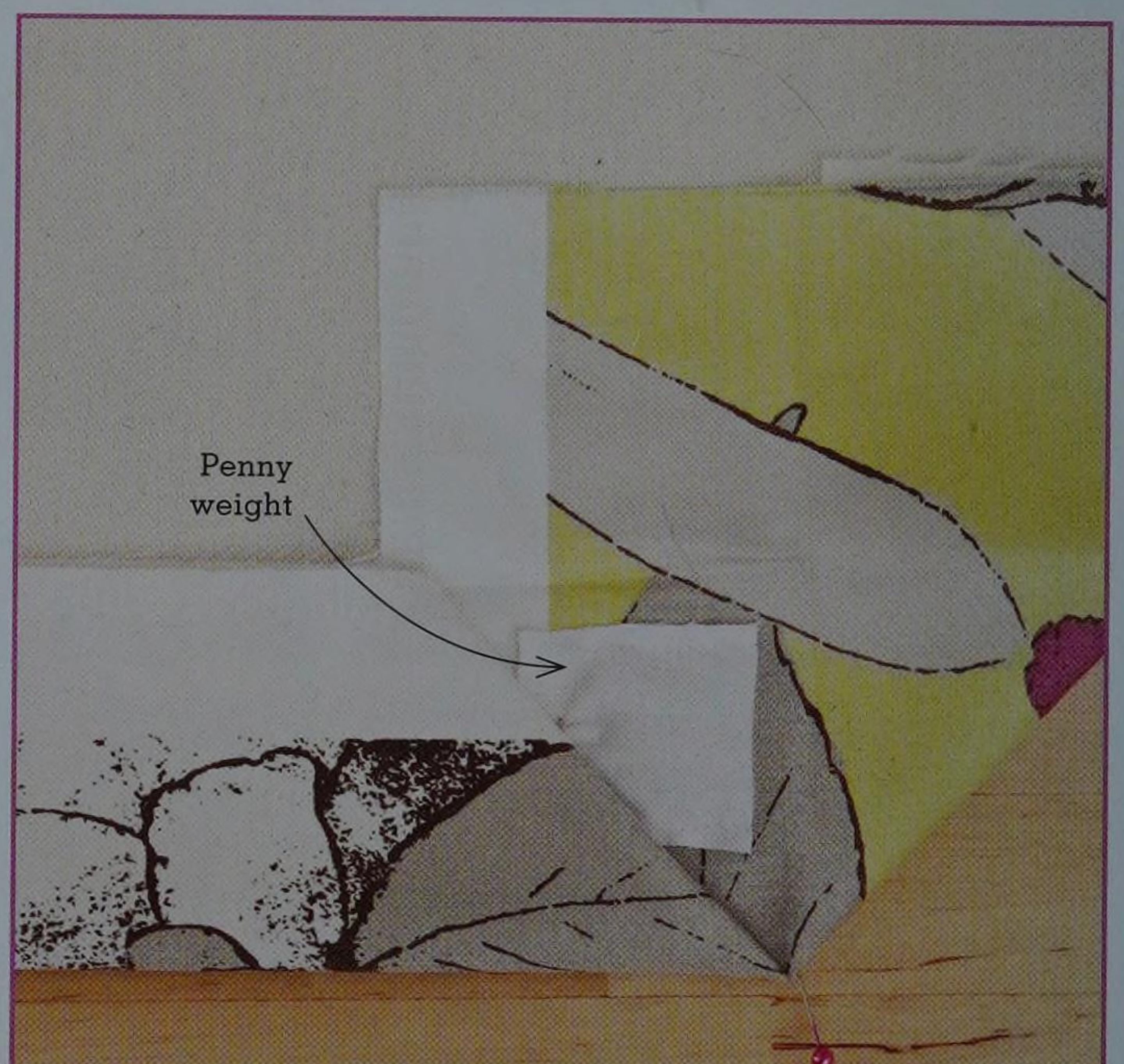
4 Now cut the interlining inside the return at a 45-degree angle to remove some of the excess fabric.



5 Fold the main fabric back again so the pin is once more at the corner. To check everything is straight, the crease line in the main fabric should lie on top of the foldline in the interlining.



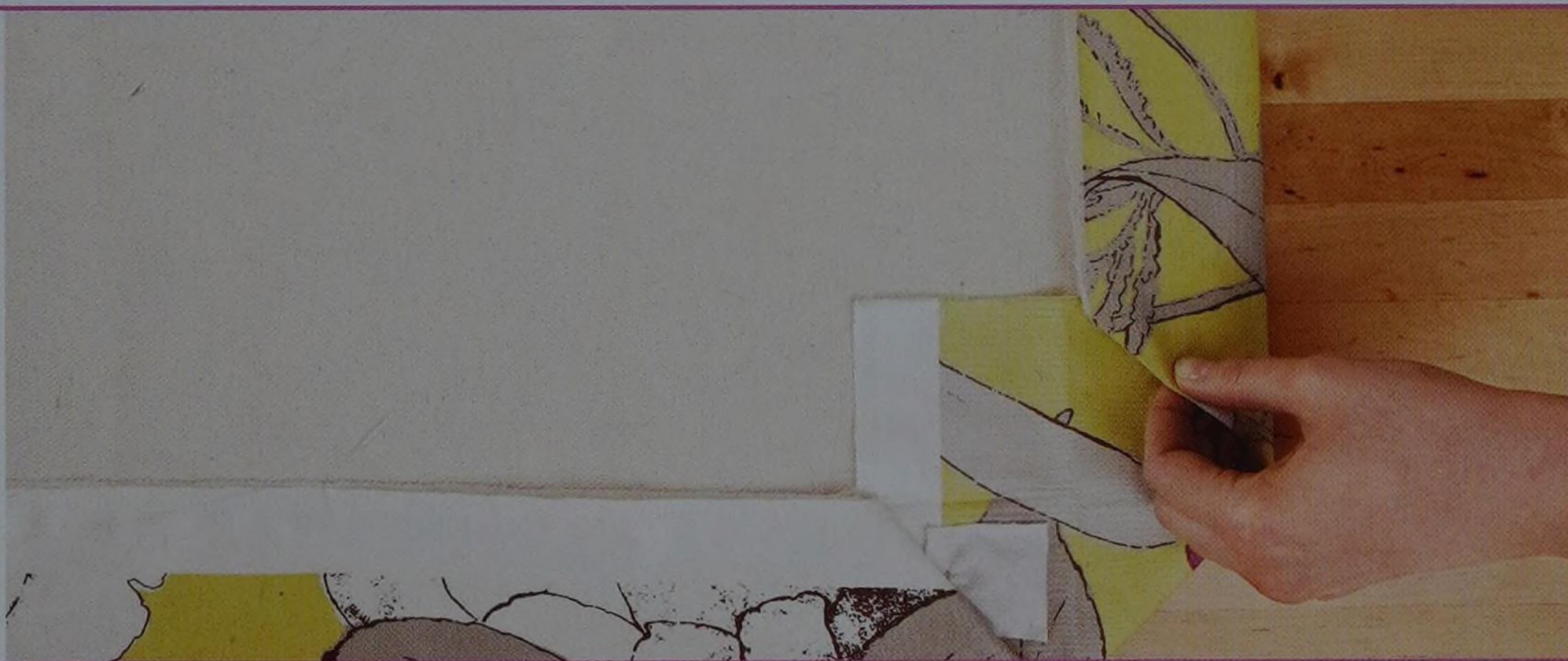
6 Cut a calico rectangle to fit around the penny weight. Fold and stitch around two sides to form a small pouch. Slip in the weight and sew closed. Place the penny weight on the main fabric in the return but above the hemline. Stitch in place taking care not to stitch through to the main fabric.



7 Fold the return back over the weight to create the first 45-degree angle of the mitre.



8 Fold the double hem along the first pressed line.



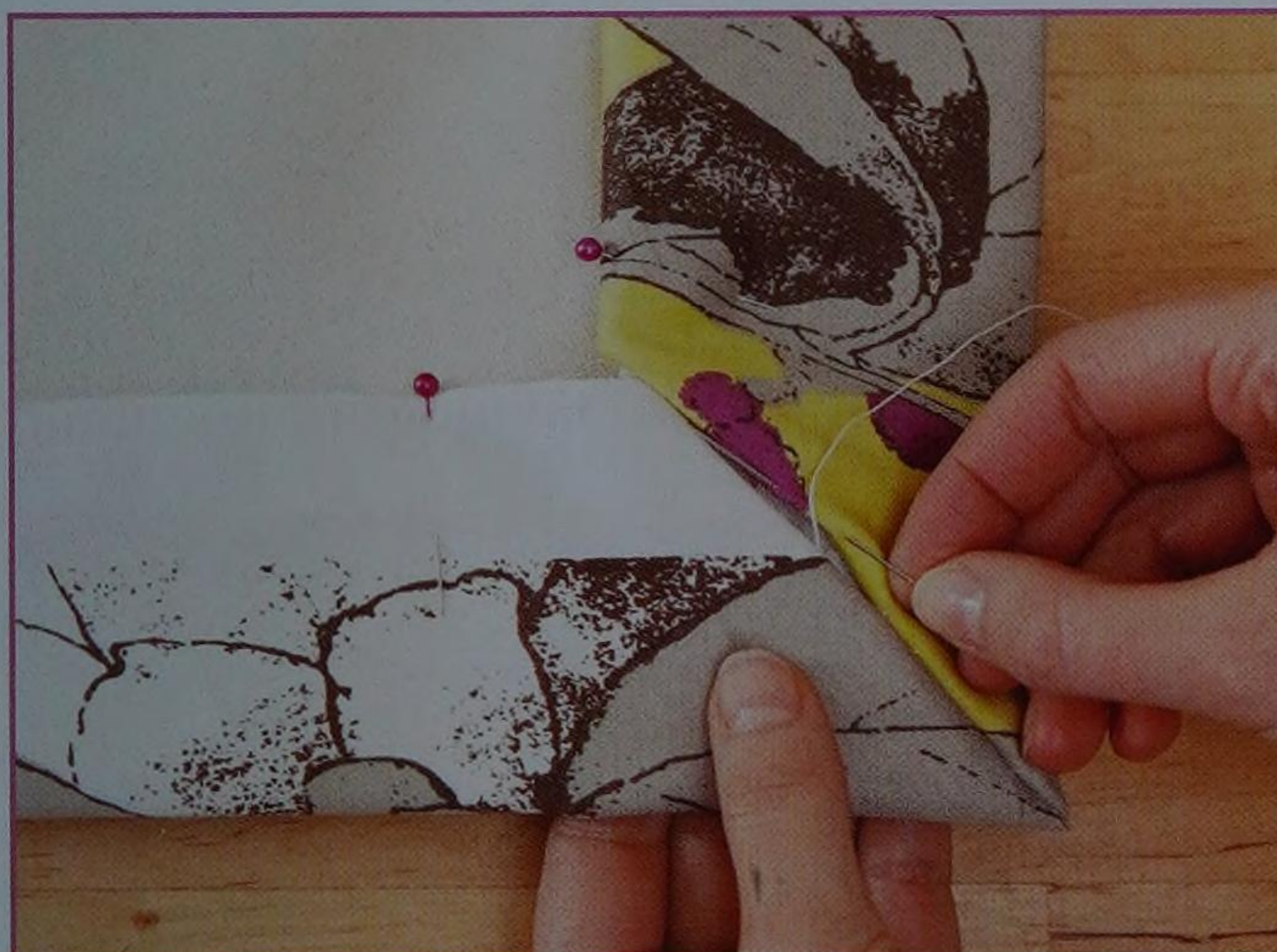
9 Fold the double hem along the second pressed line. The hem and the side will meet at the second 45-degree angle, hiding the weight and creating a true mitre.



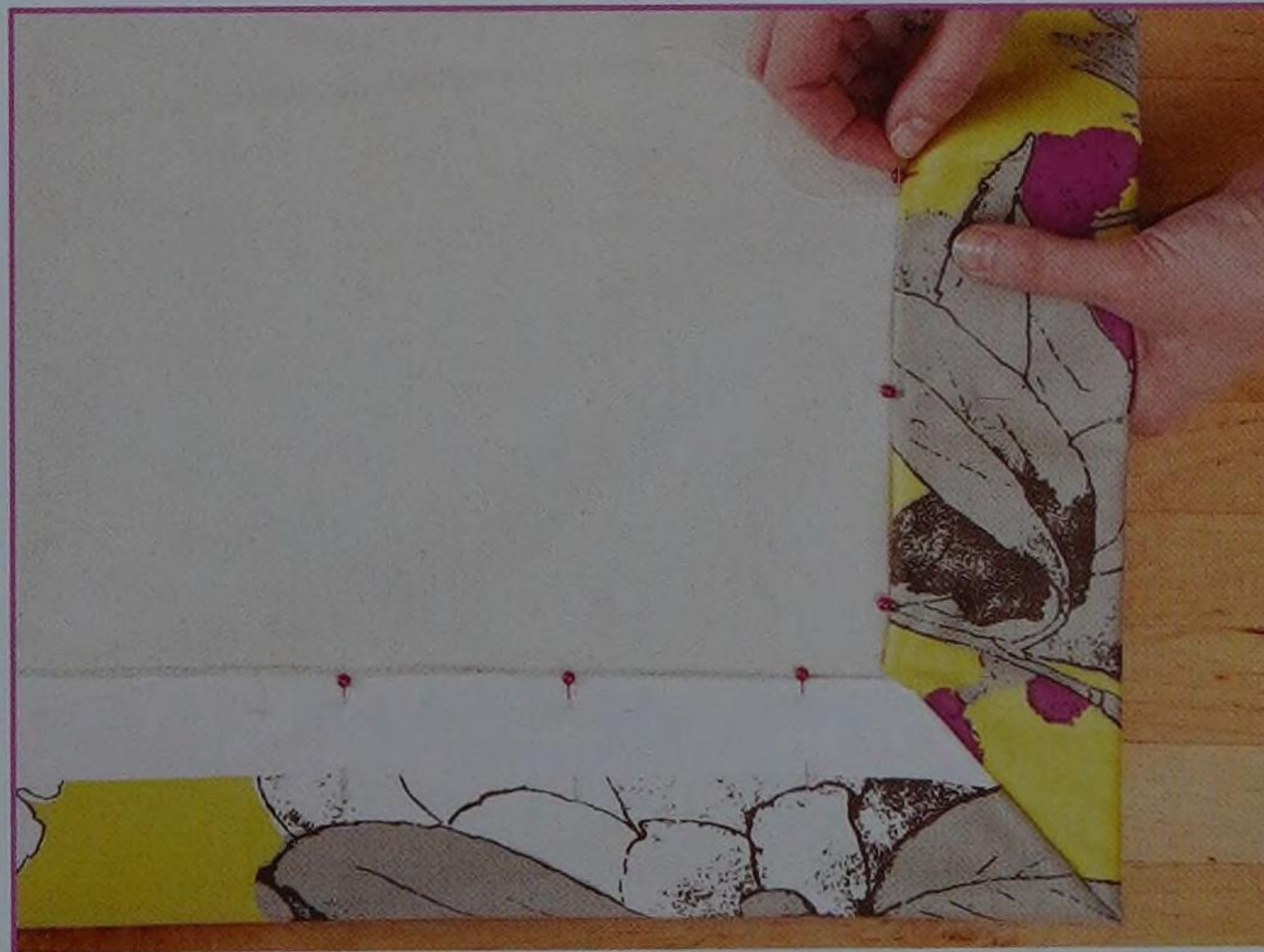
10 Pin partway along the hem and the return to secure the mitre. Repeat Steps 1–9 at the other bottom corner. Pin along the other return and the remainder of the hem.



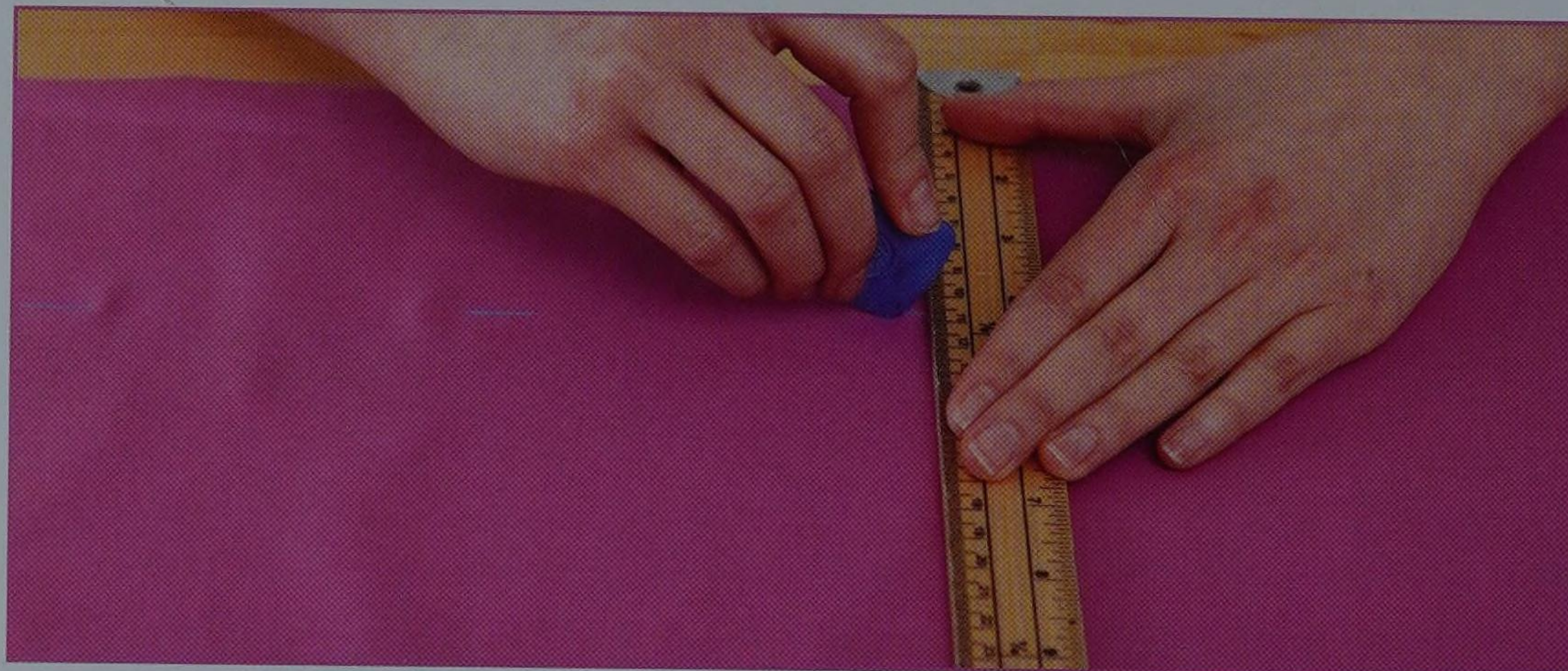
11 Ladder stitch (see p.19) the mitred corners closed.



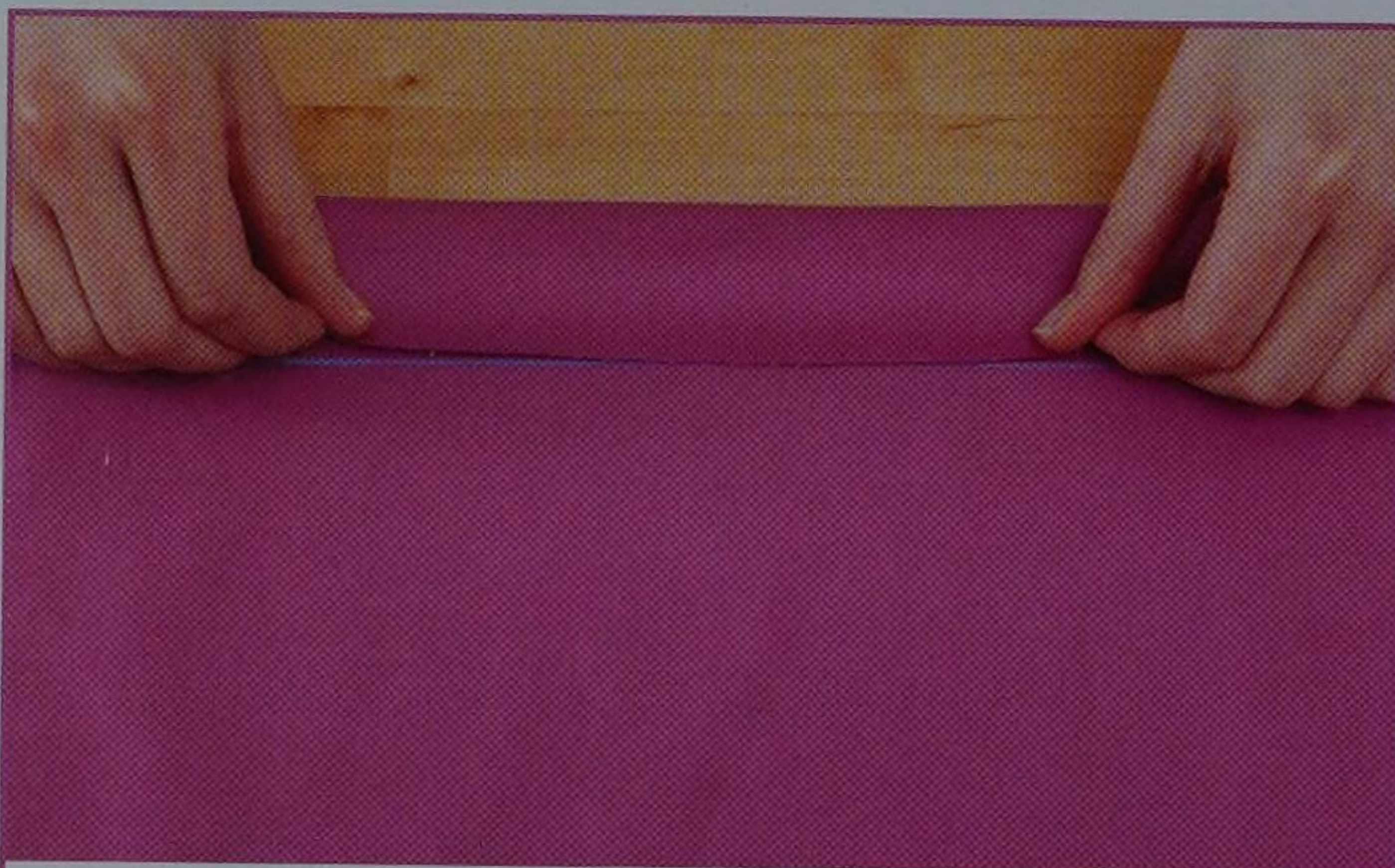
12 Slipstitch (see p.18) along the edge of the double hem. Repeat Steps 1–12 on the other curtain.



Making the lining



1 Measure and mark a line 10cm (4in) from the bottom of the lining.



2 Turn up the bottom raw edge to meet the line.



3 Turn up the hem again to create a double hem. Secure with pins.



4 Fold the lining in a concertina to make it easier to manage, leaving the pinned hem accessible.



5 Concertina the curtain the other way, again leaving the pinned hem accessible.

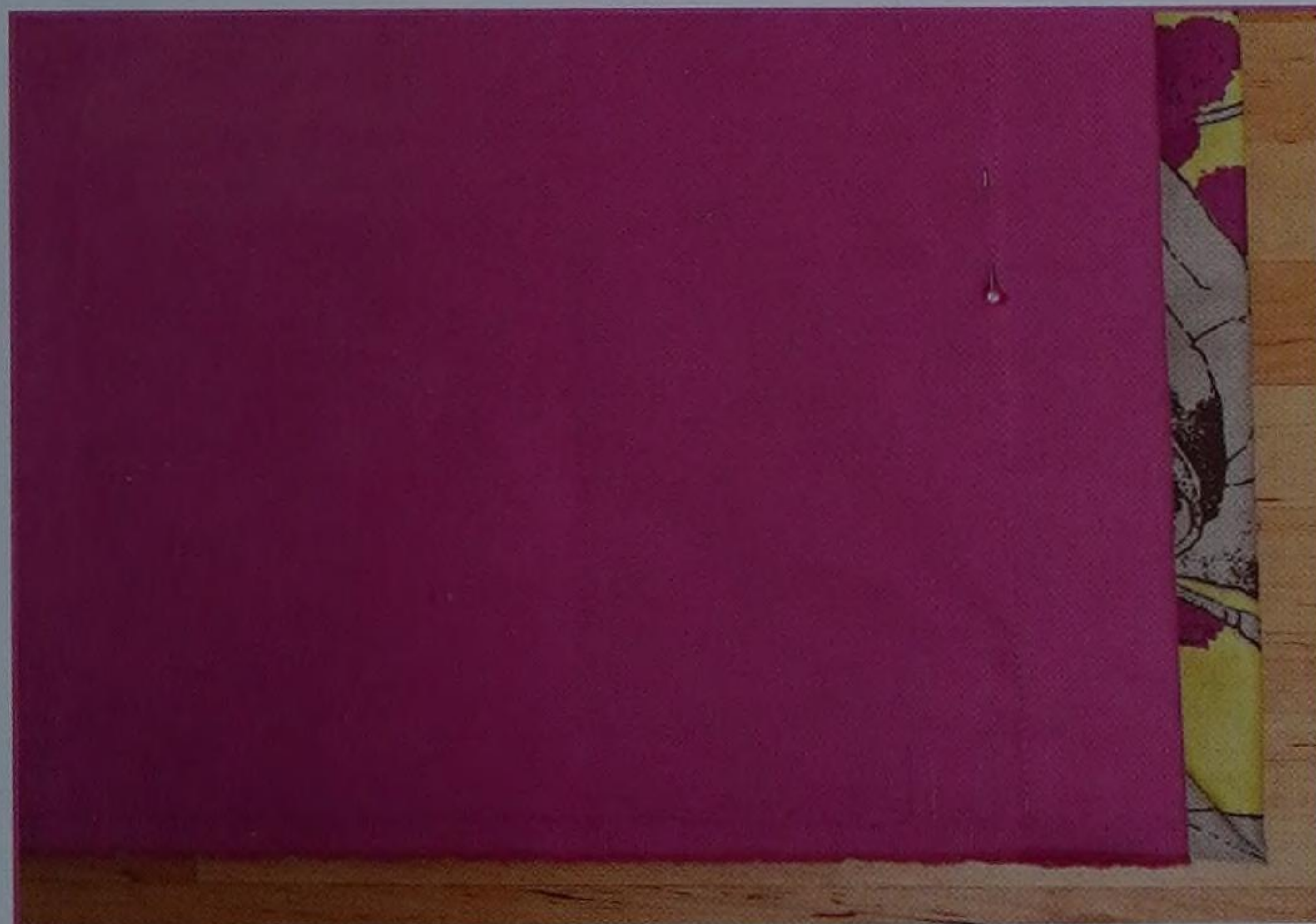




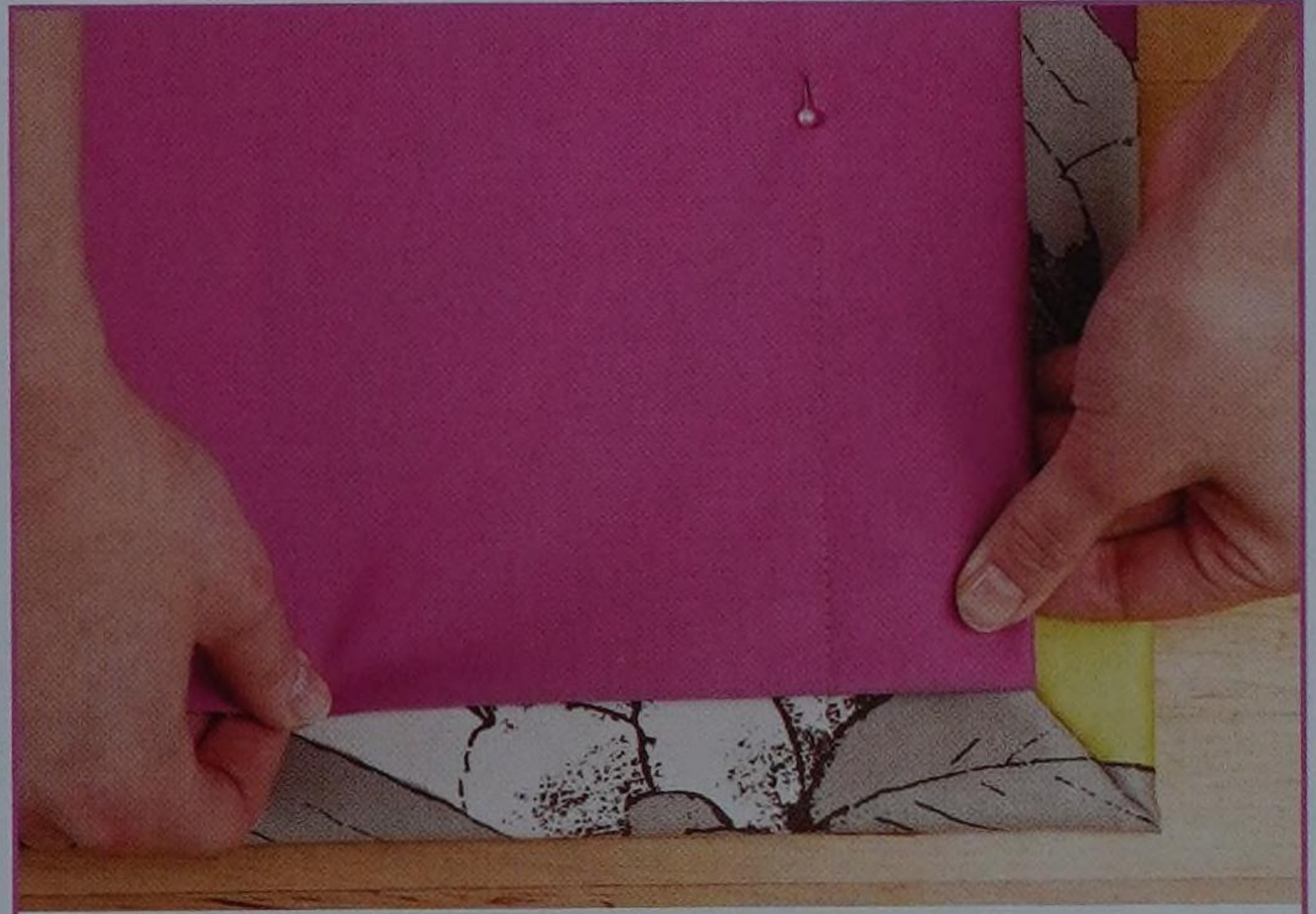
6 Stitch the hem as close to the fold as possible, unfolding the concertina as you go. Keep your fabric as flat and neat as possible.



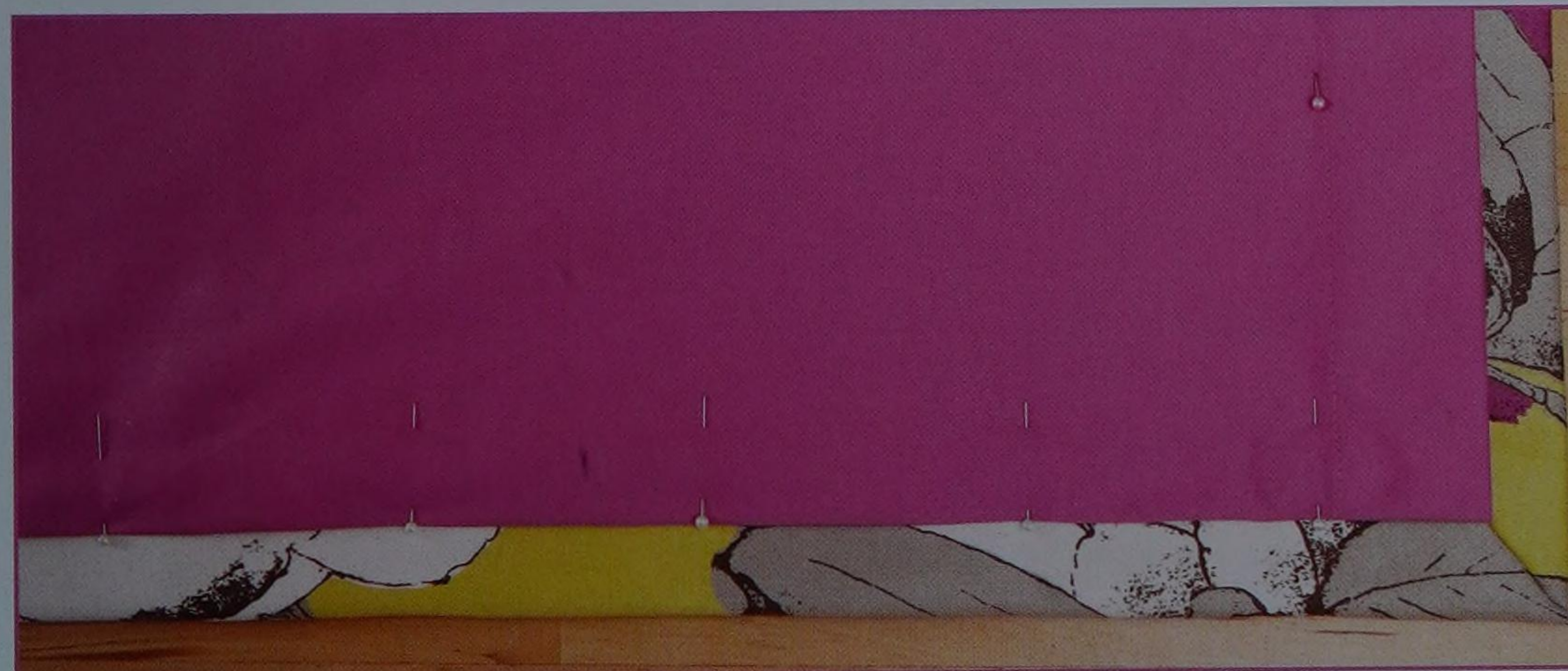
7 Lay the lining on top of the curtain, wrong sides together, aligning the stitching lines of the two hems.



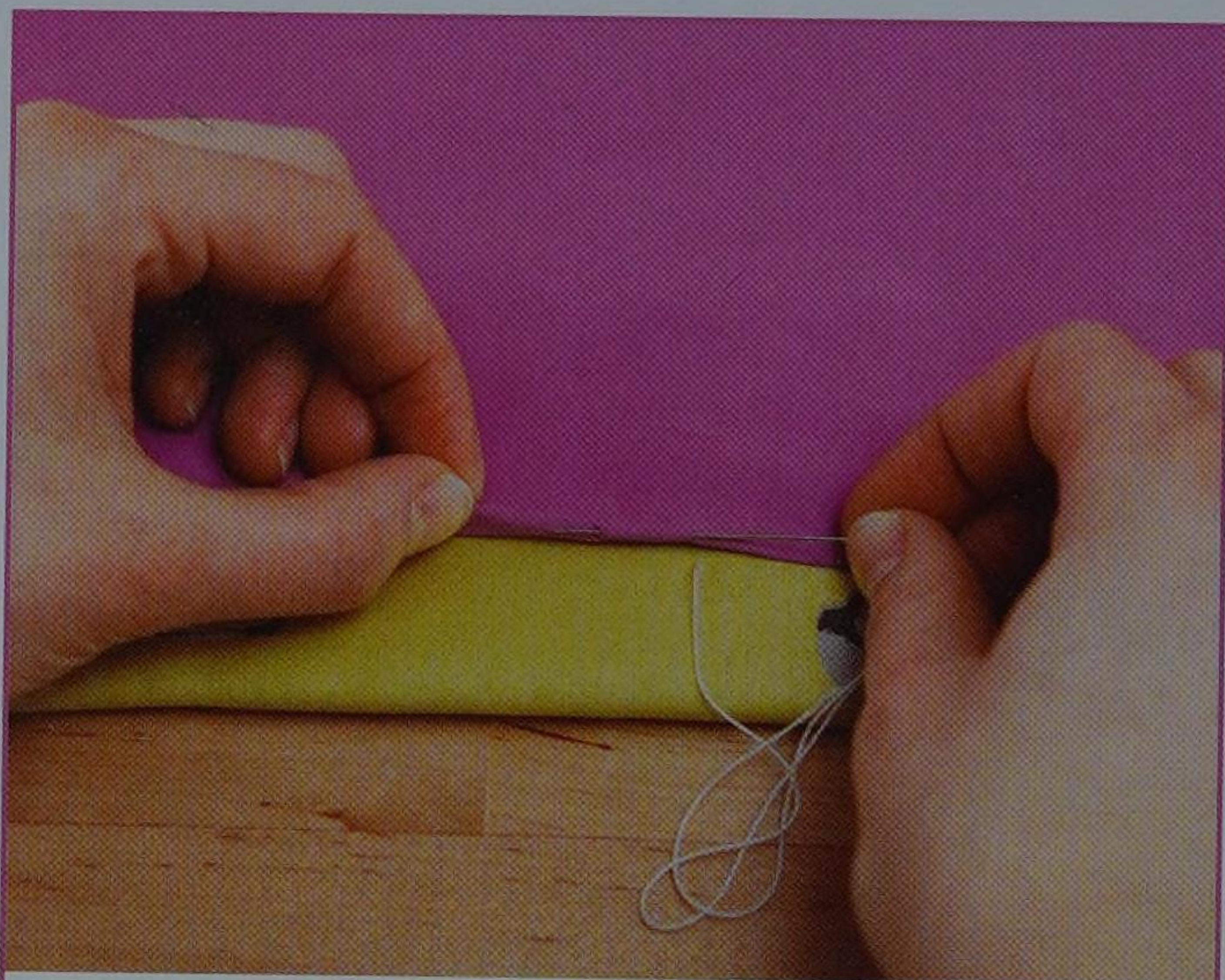
8 Making sure the long sides are also aligned, place a couple of pins along the aligned stitching lines to hold the lining in place. Smooth out the lining.



9 Starting at the bottom hem, turn under the long raw edge of the lining to meet the mitre.



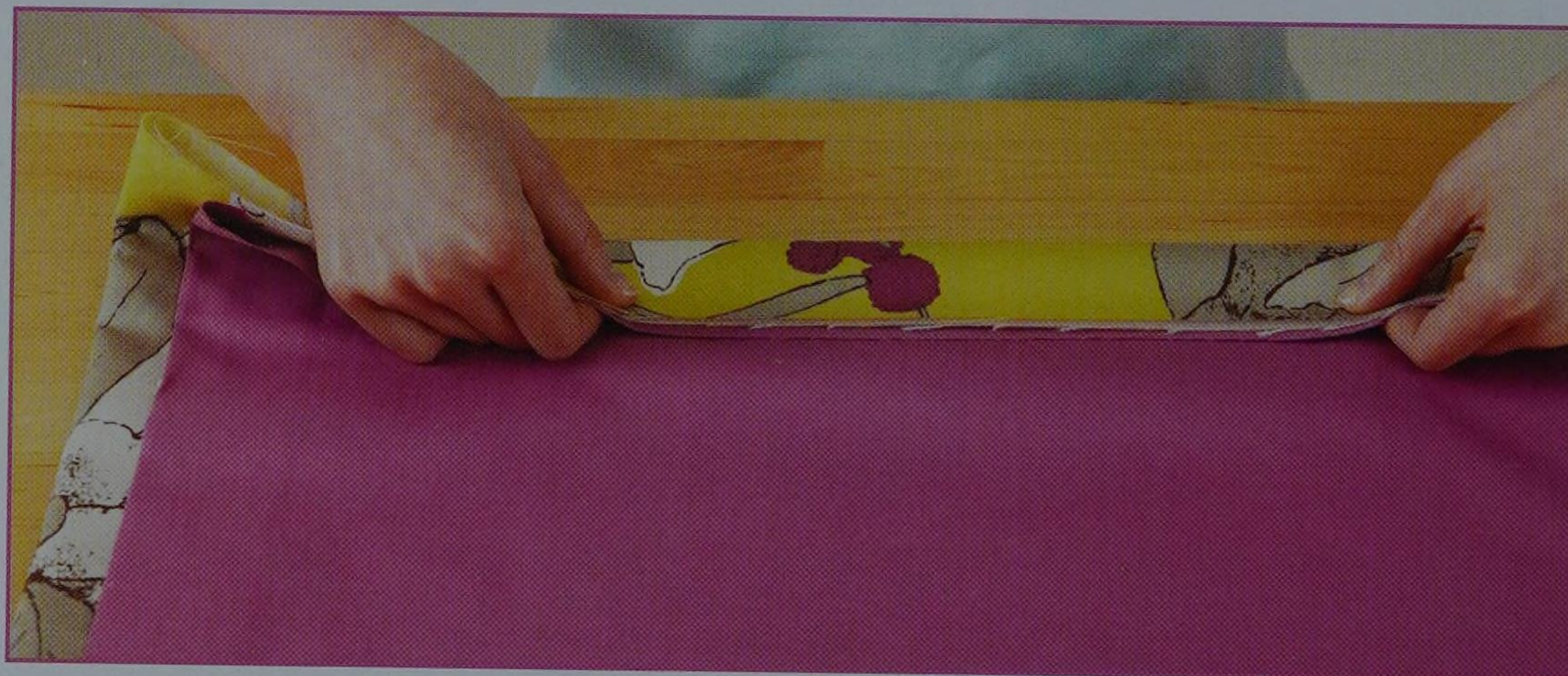
10 Turn under the rest of the raw edge from hem to top by the same amount. Pin in place.



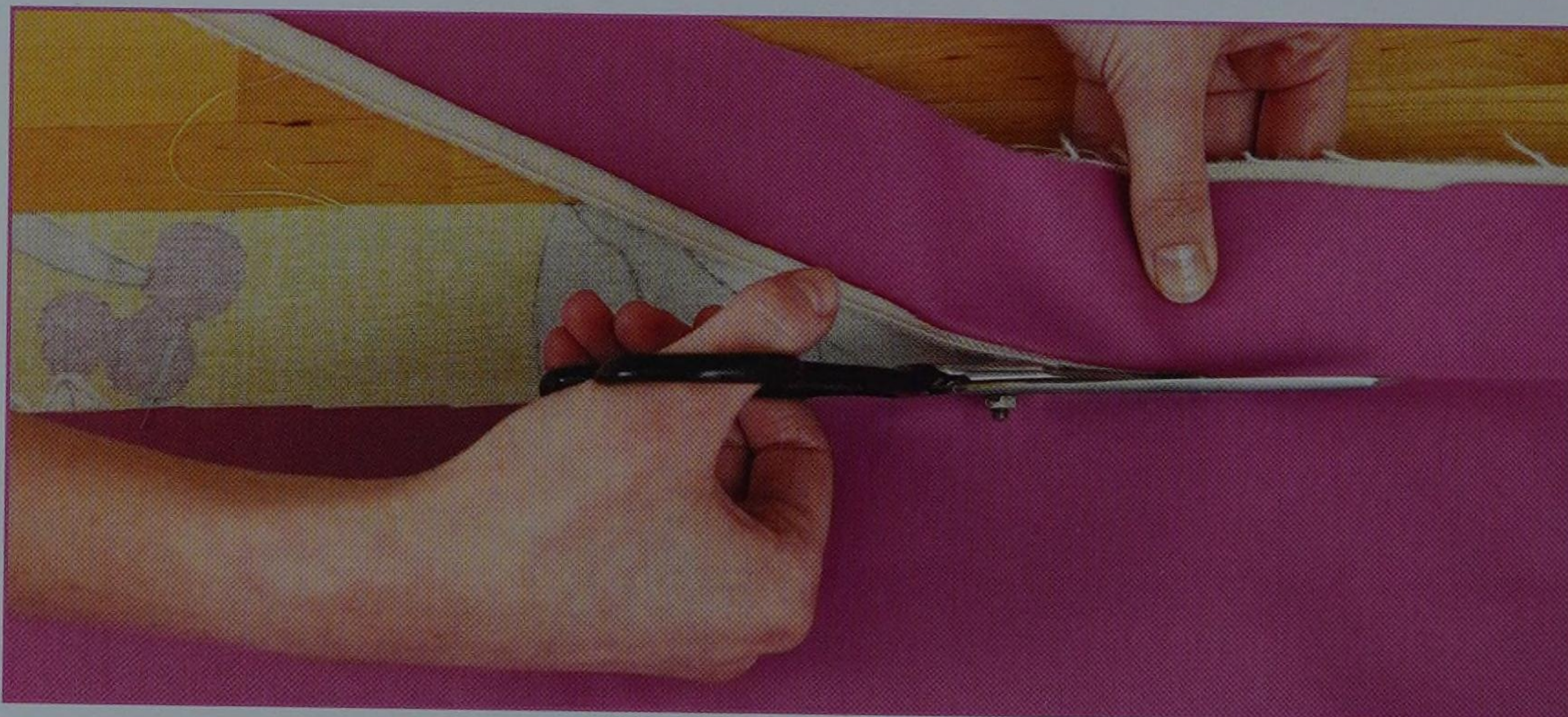
11 Stitch the lining to the curtain by making a few tight slipstitches (see p.18) at the hem end. Continue with a ladder stitch (see p.19) all the way up the long side.



12 Double-check the final length of the curtain. Starting at the hem, measure and mark this length at various points along the width of the curtain.



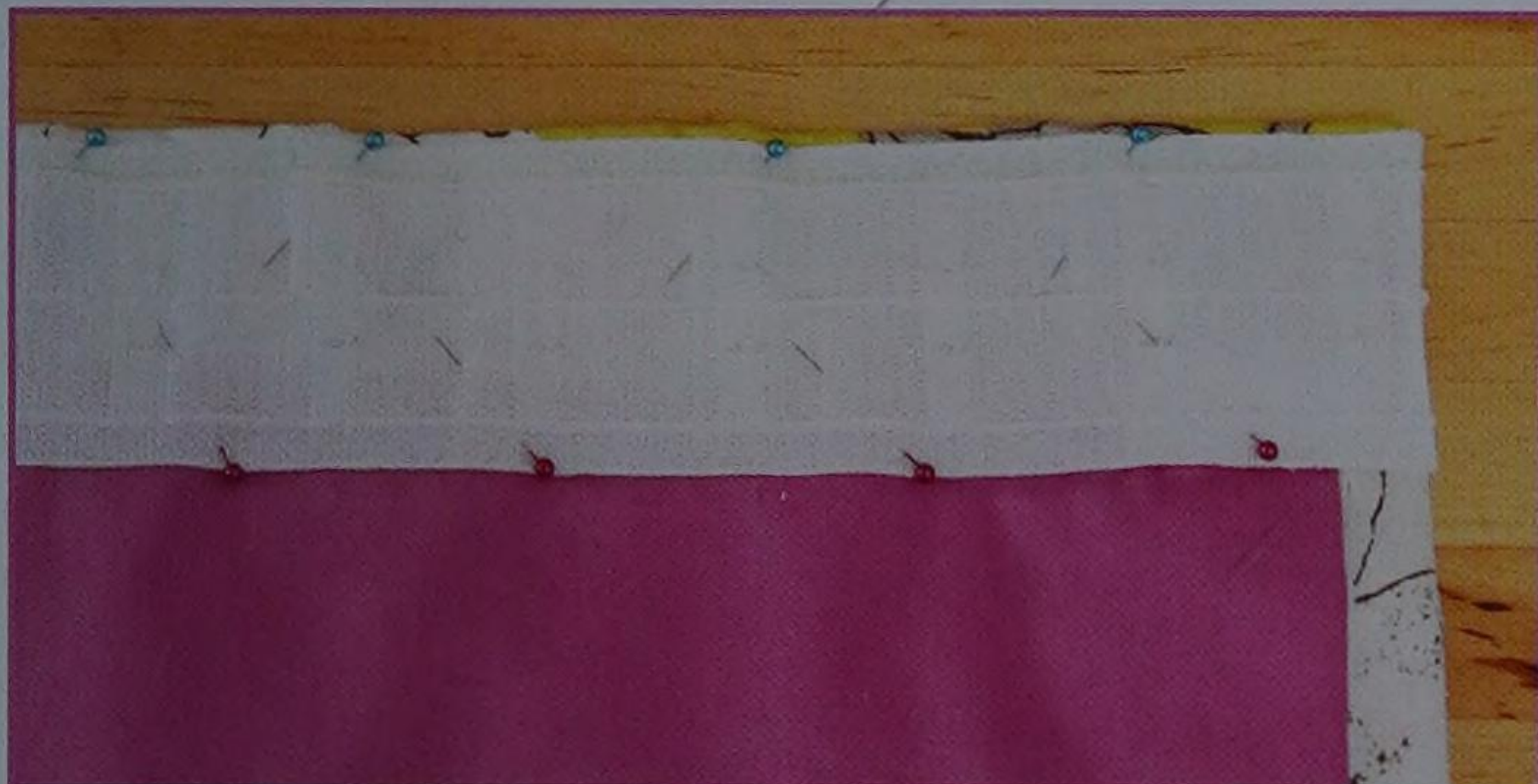
13 Fold over the top – the main interlined fabric and the lining – at the marks and press.



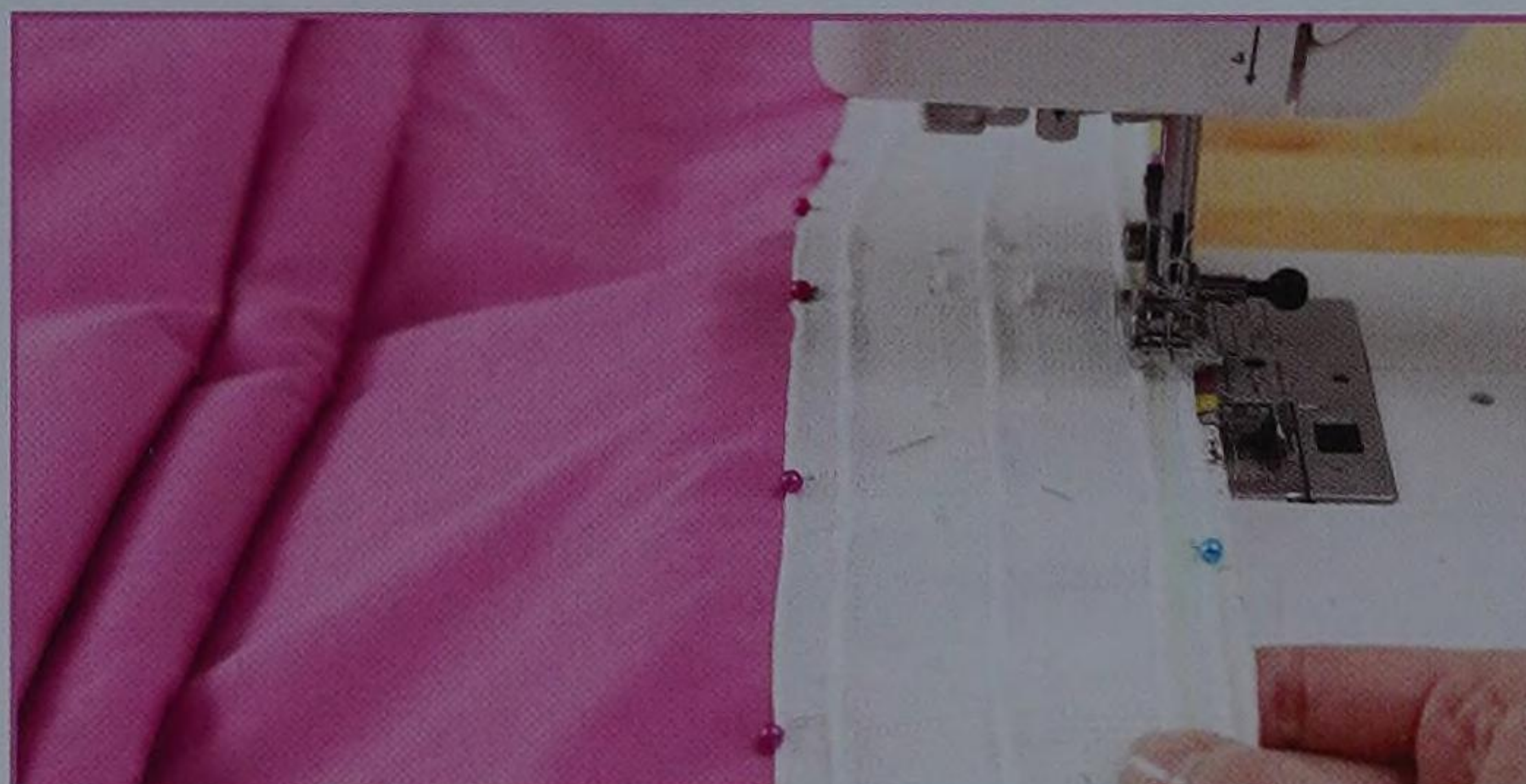
14 Unfold the fabrics then cut the lining and interlining along the foldline. Fold the main fabric back over the lining.



Attaching the heading tape



1 Cut the heading tape the width of the curtain plus 6cm (2 $\frac{3}{8}$ in). Knot the cords at one end of the tape on the wrong side. With the tape face up, place it close to the top edge of the curtain. Turn the knotted end of the tape under and pin in place. At the other end, free the cords from the tape until you can turn under the end to meet the other edge of the curtain. Pin along the top and bottom edges of the tape.



2 Concertina the fabric as before. Using a bobbin thread that matches your main fabric and a cream or white top thread, stitch the heading tape along a short edge, then pivot and stitch along a long edge, through all the layers. Stitch along the other long edge, then pivot to stitch the other short edge. Stitch both long edges in the same direction to avoid puckering.



3 Take care not to sew over the loose ends of the cords. Remove the pins.



4 Pull the cords on the heading tape to create pleats, adjusting the curtain so it is half the width of your curtain pole. Secure the cords with a knot. Even out the pleats.

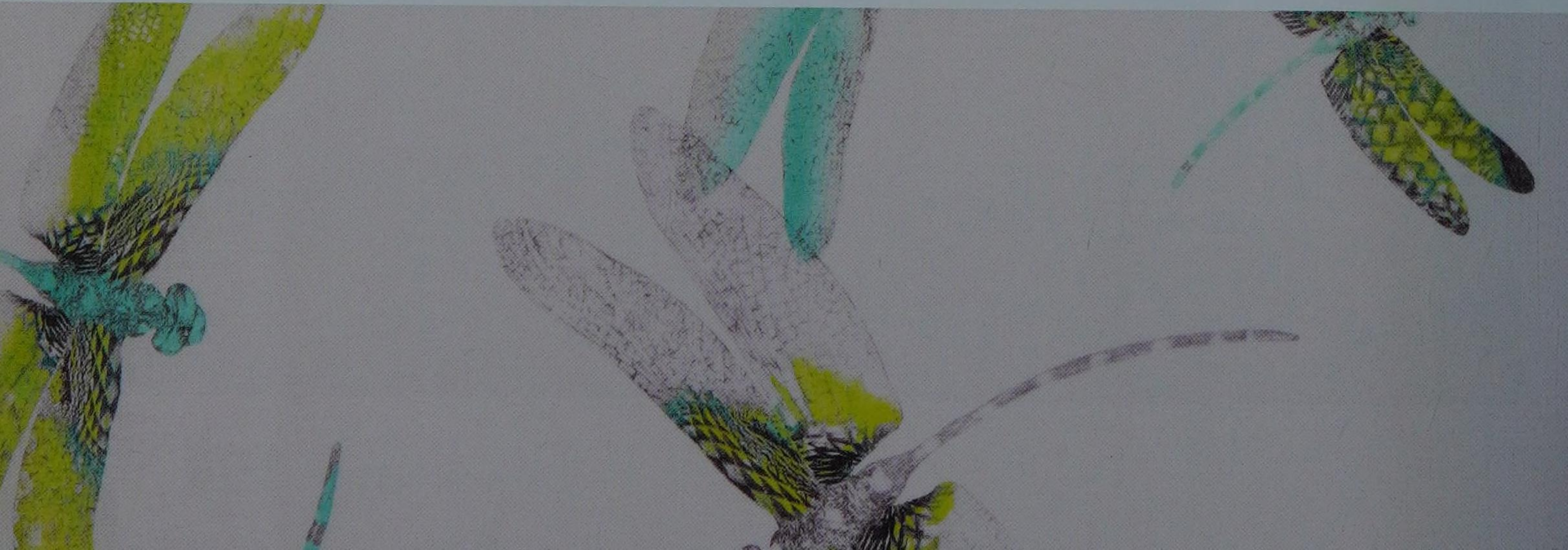
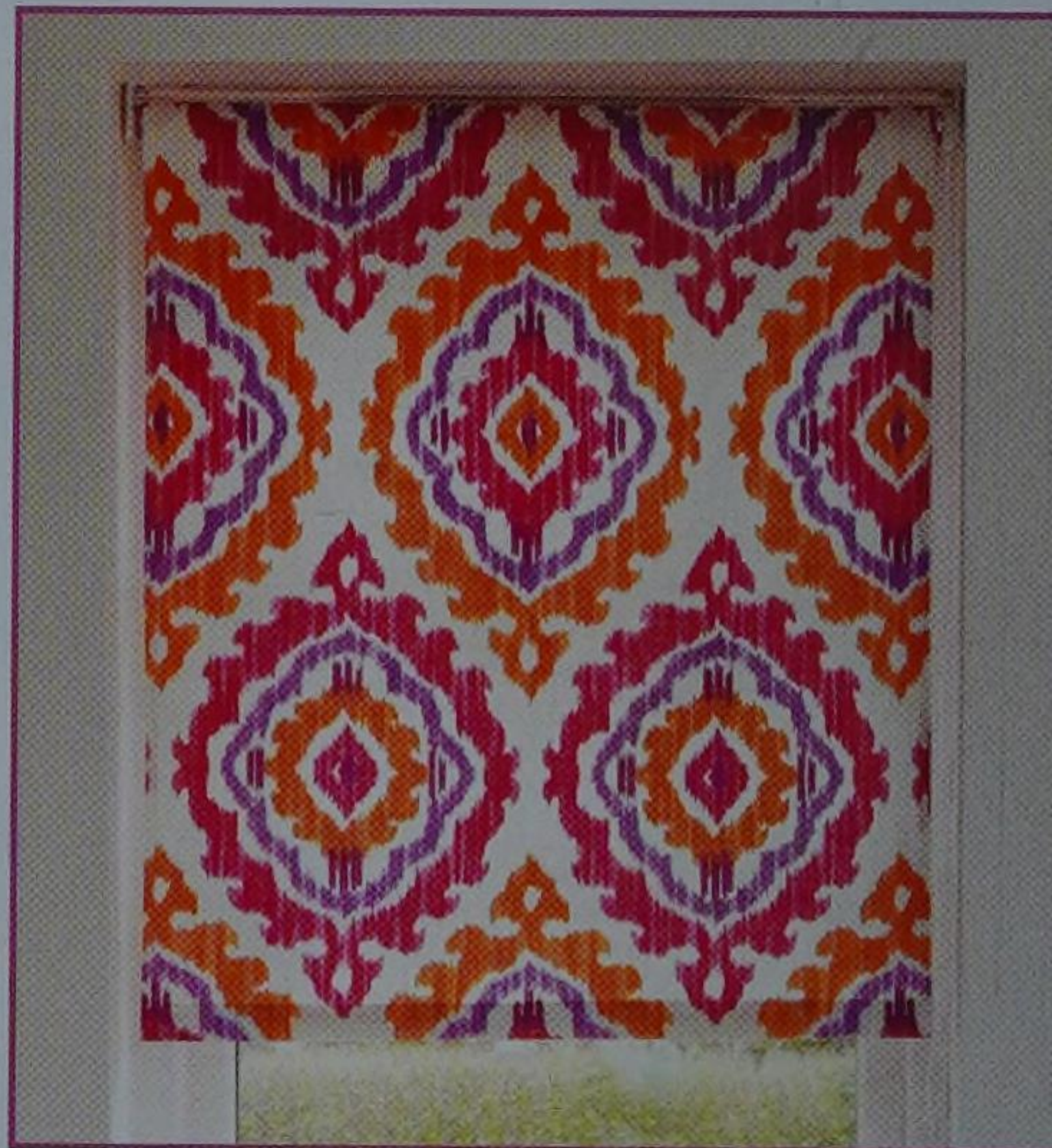
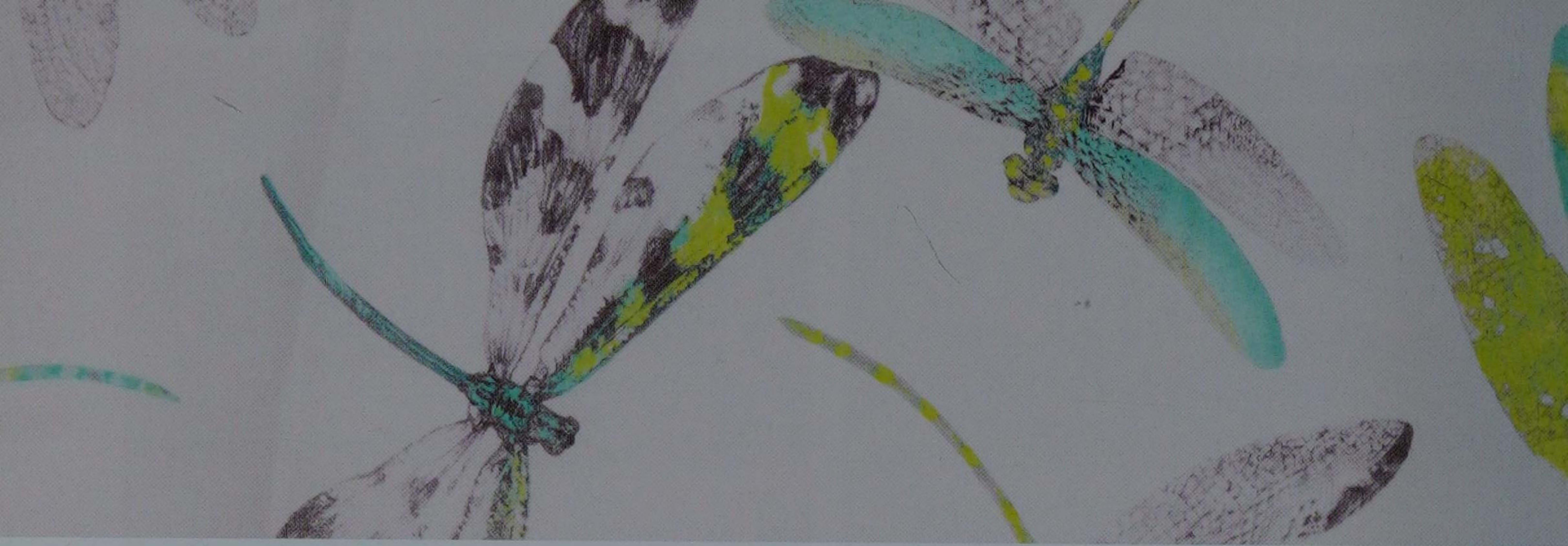


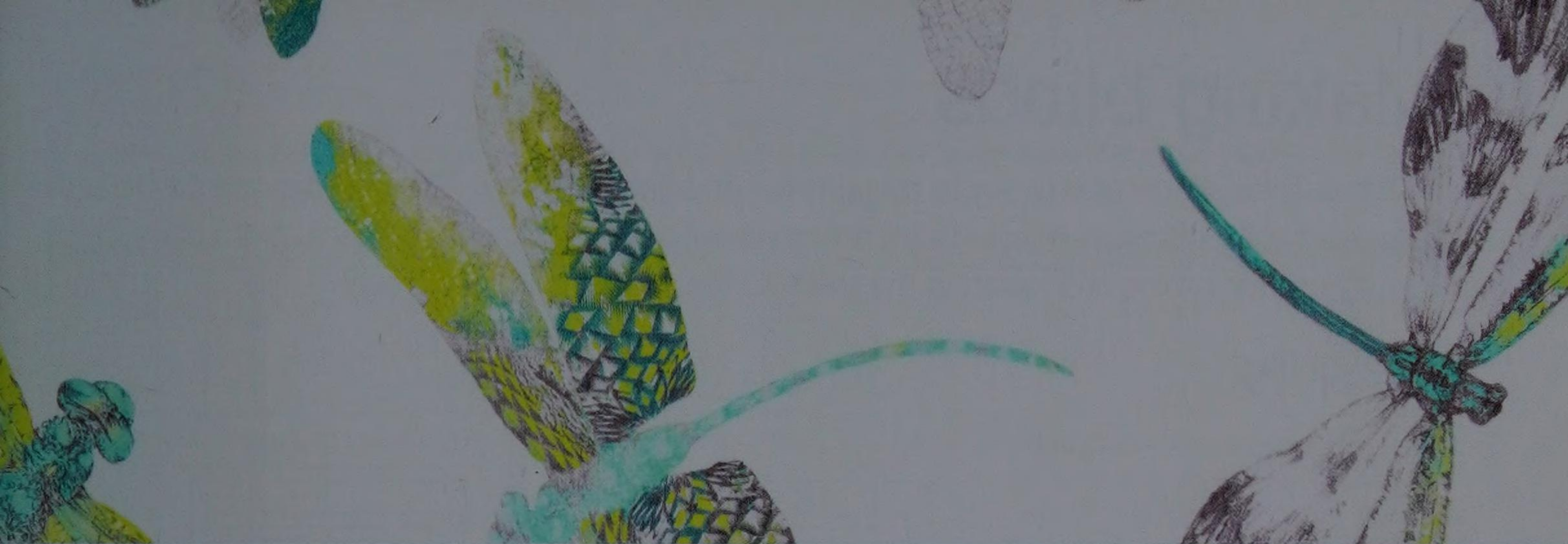
5 Create a figure-of-eight with the end of the cord.



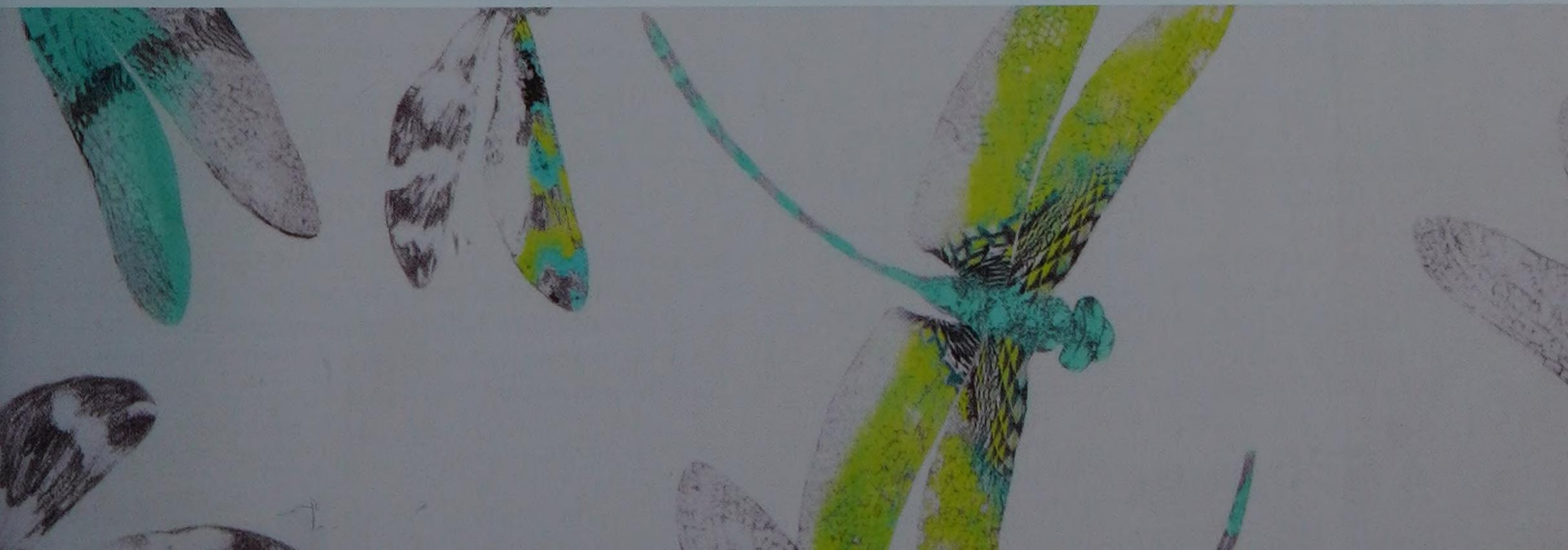
6 Tuck the figure-of-eight under the knot to keep it out of the way. Insert curtain hooks into the heading tape and hang the curtain. Repeat Steps 1–6 to attach heading tape to the other curtain.







BLINDS

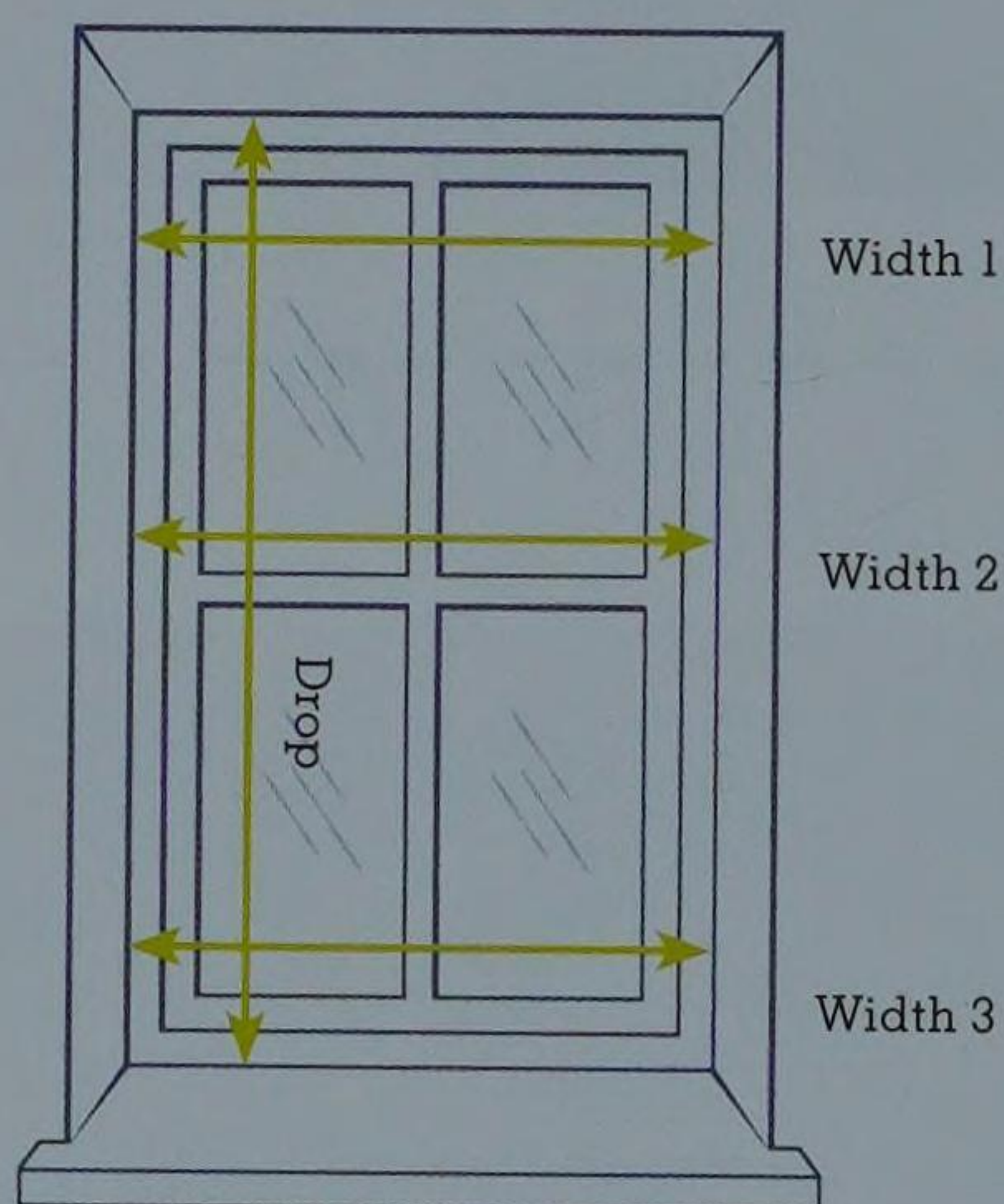


Making blinds

Blinds are a simple alternative to curtains for dressing a window. They use far less fabric and give a totally different effect. There are many options when choosing blinds, from the system they use for raising and lowering the blind, to the overall look they create.

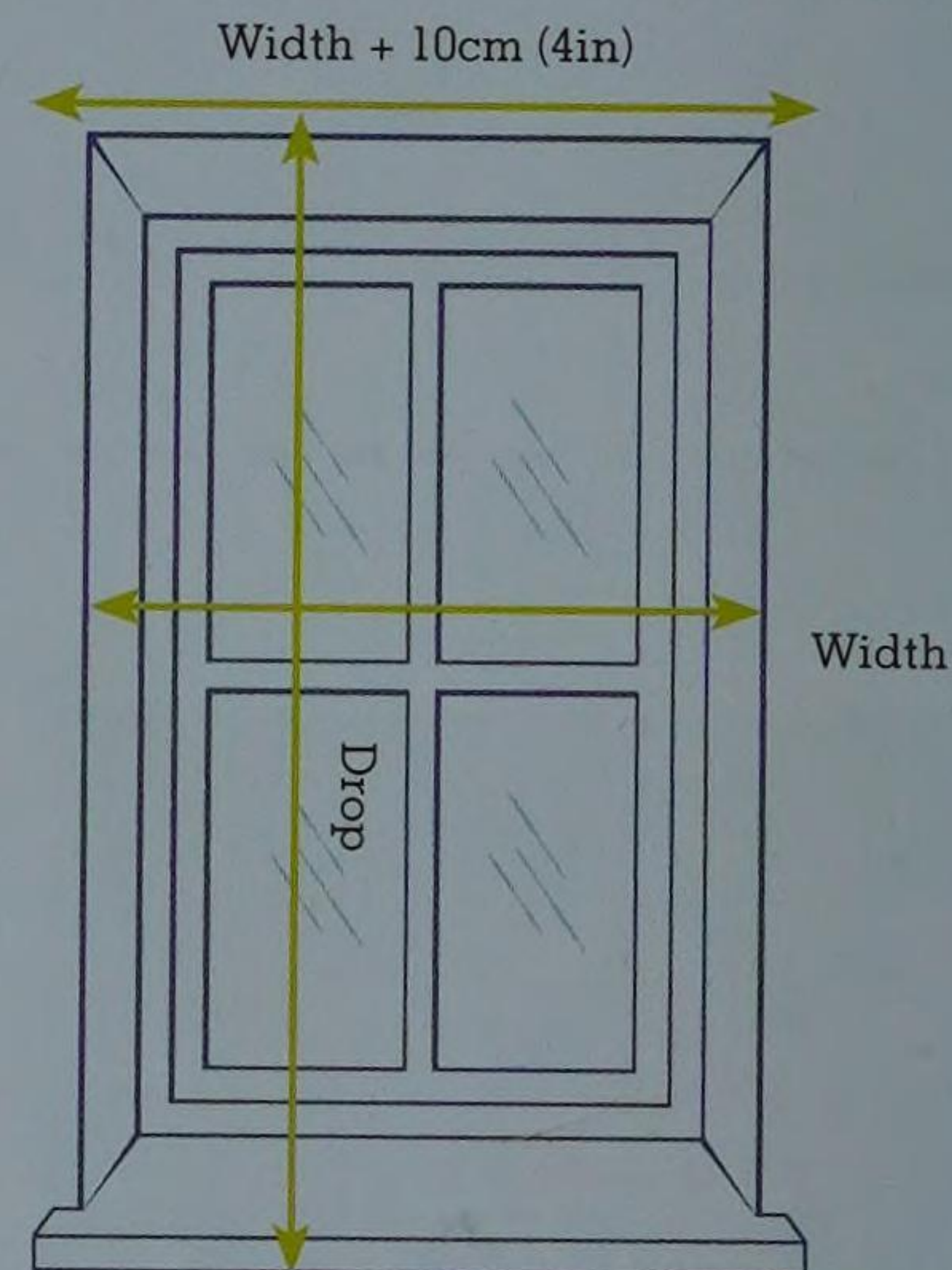
Measuring

How you measure your window for a blind is determined by whether the blind is to be fixed inside or outside the window recess. A blind inside the recess is usually fixed to the top of the window frame, or to the top of the recess. When measuring for a blind fixed outside the recess, first decide where the blind will be hung from. This will be the starting point for the drop measurement. The width is determined by adding 10cm (4in) to the total window width.



Inside the window recess

Measure the width of the recess at three points. Subtract 1cm ($\frac{3}{8}$ in) from the smallest measurement to get the finished width. This ensures that the blind has room to move up and down. For the drop, measure from the inside fixing point to the windowsill.



Outside the window recess

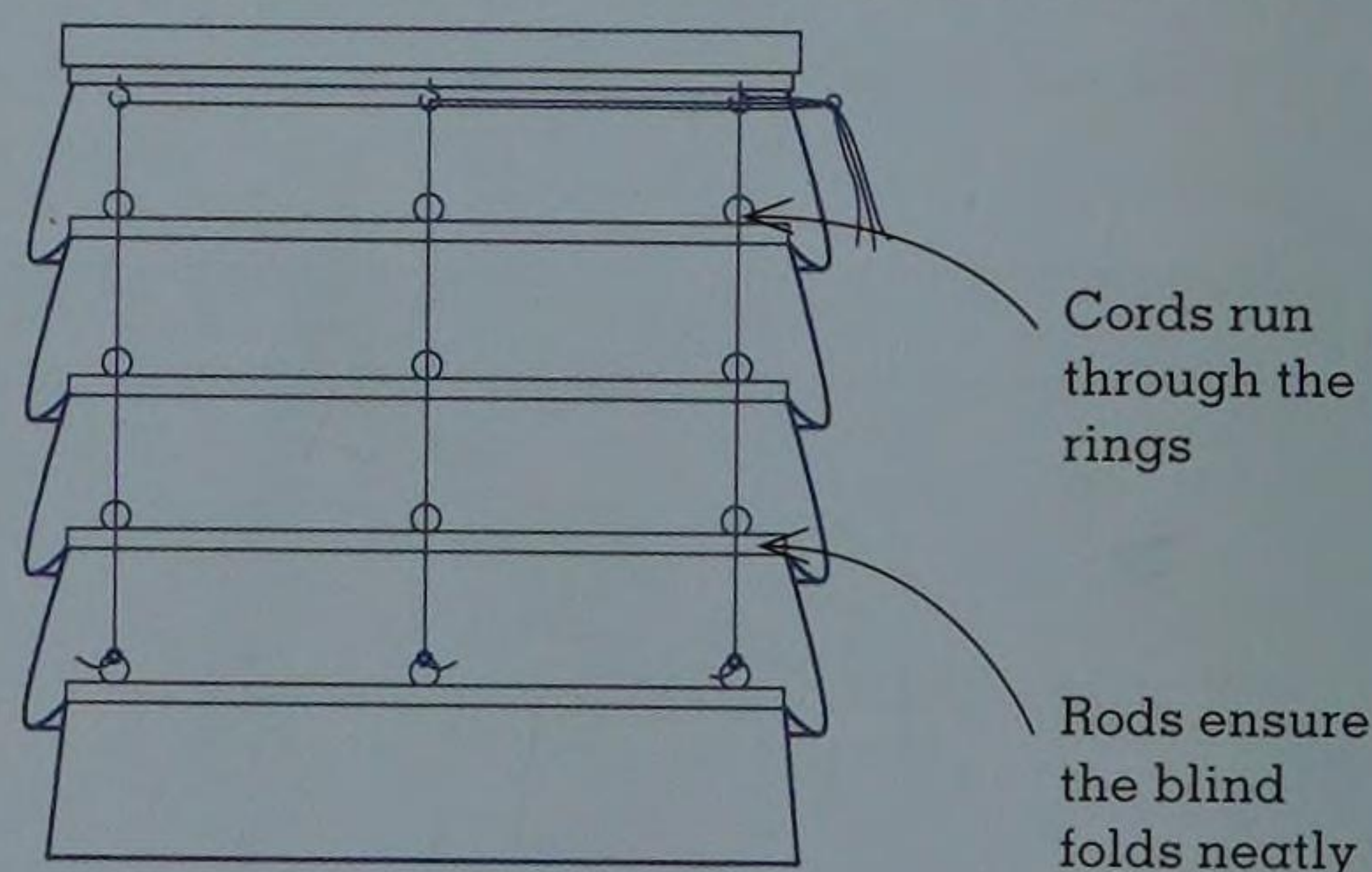
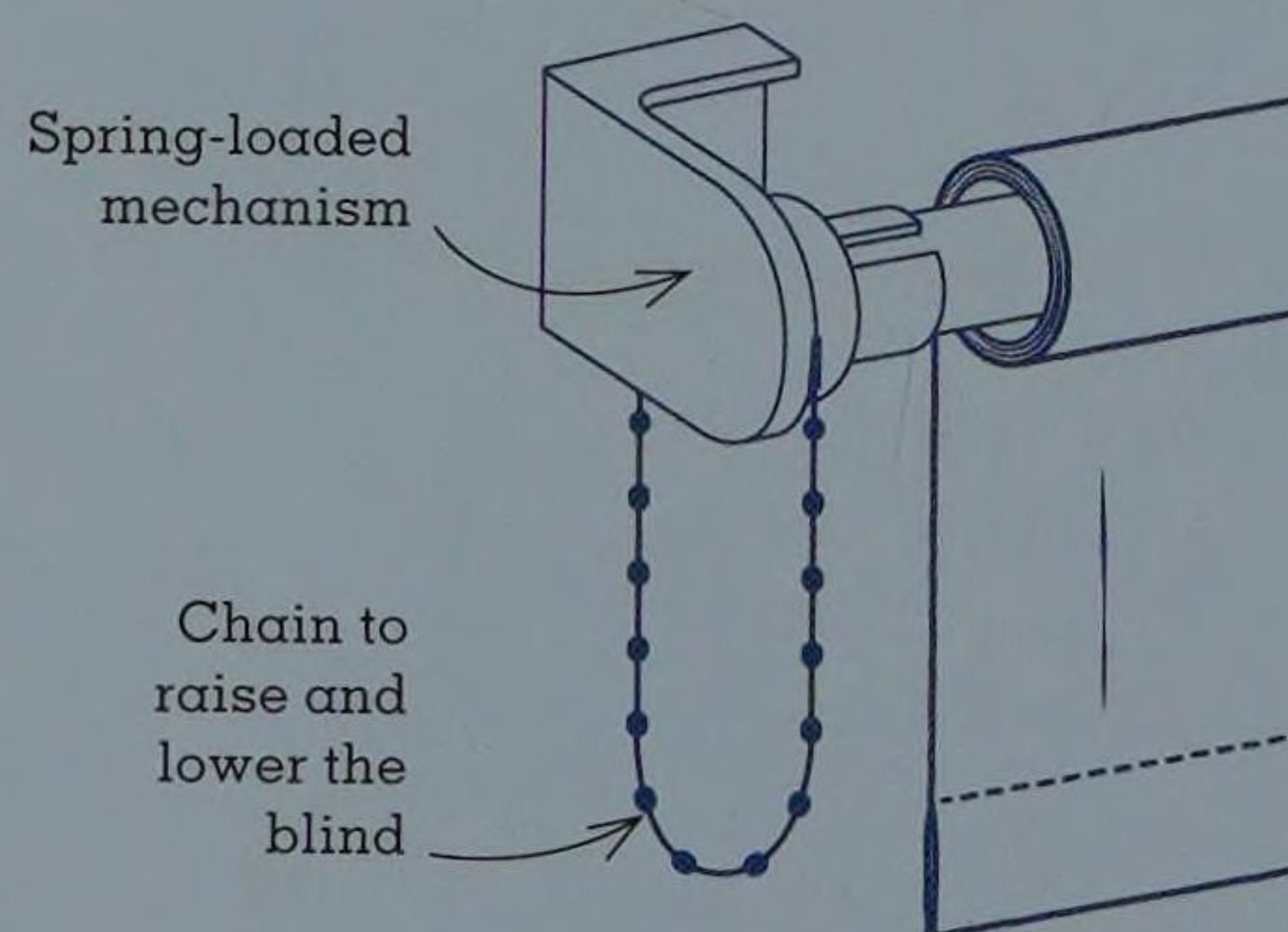
For the width, measure the width of the recess and add 10cm (4in) to give a 5cm (2in) overlap on each side. This prevents light coming in at the sides of the lowered blind. For the drop, measure from the fixing point to just below the windowsill.

Raising and lowering blinds

What sets different styles of blind apart from each other is how they are raised and lowered. Some blinds require you to purchase a special kit to do the job, while other raising and lowering systems can be made using simple materials.

Roller blind

This is made from a kit consisting of a pole, batten, and end brackets. The brackets have a mechanism that is operated when you raise or lower the blind.



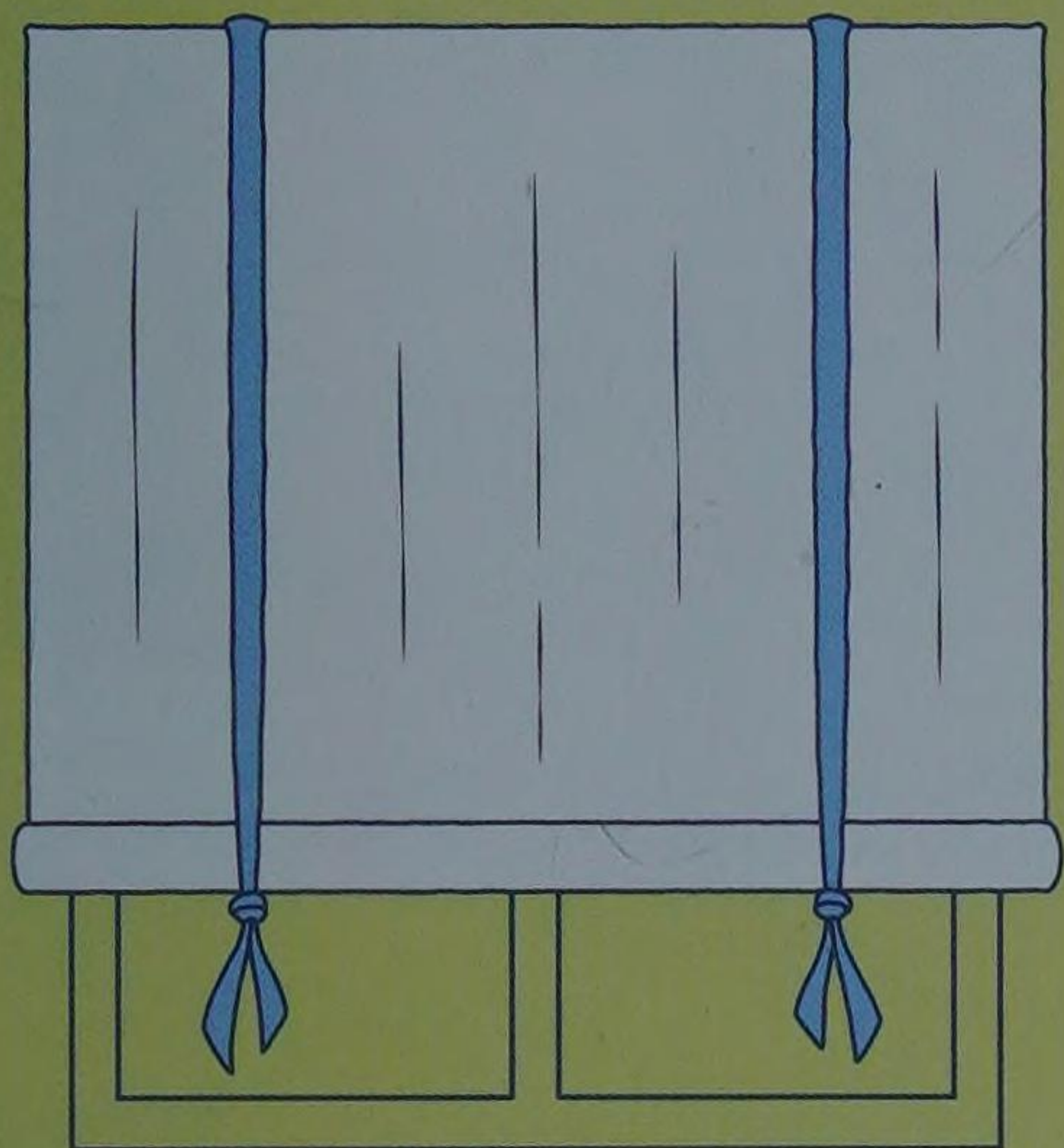
Roman blind

This operates using a pulley system of cords, rods, and rings attached to the back of the blind. The fabric stacks neatly as the blind is opened. Follow the project instructions on pages 172–183 to create the pulley system for your Roman blind.



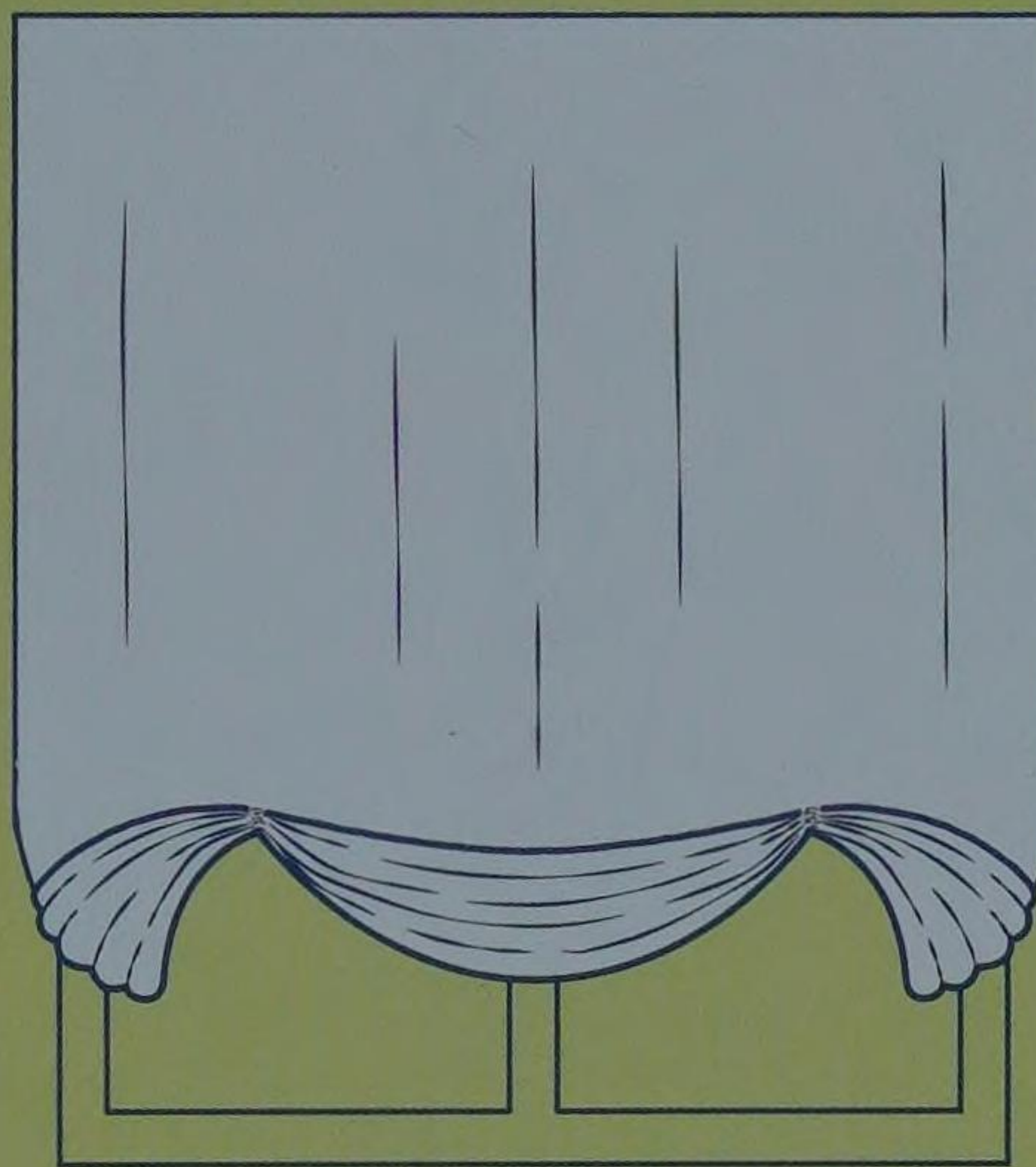
Types of blinds

Some blinds lie flat when lowered, and some gather up into soft folds or crisp pleats. Choose a blind according to the look you want and the way you plan to use the blind.



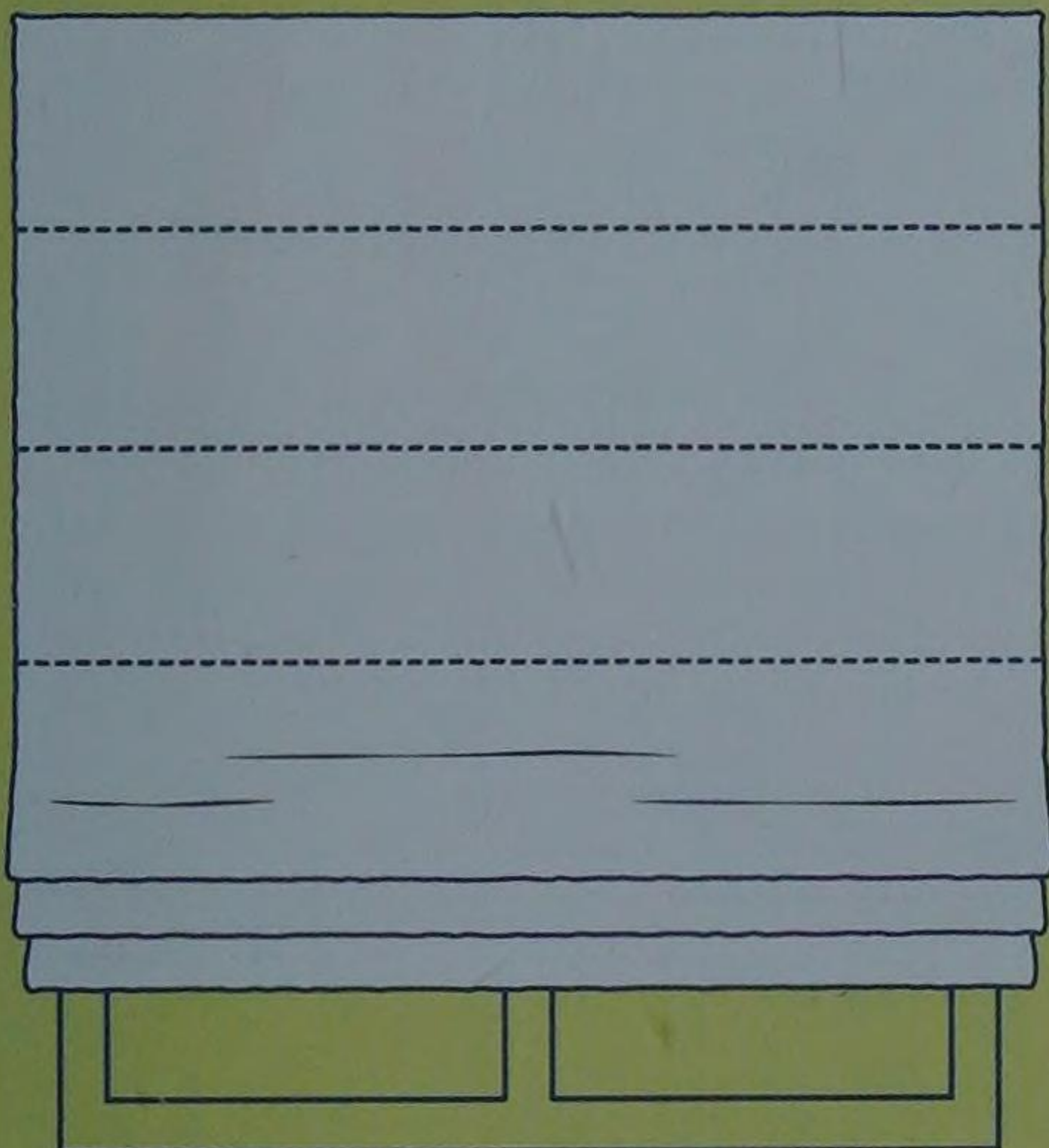
TIE BLIND

This is the simplest type of blind to make at home. It consists of a panel of fabric that is rolled up and unrolled by tightening and loosening a pair of ties. This blind is best in a situation where it can be left at the same drop length most of the time.



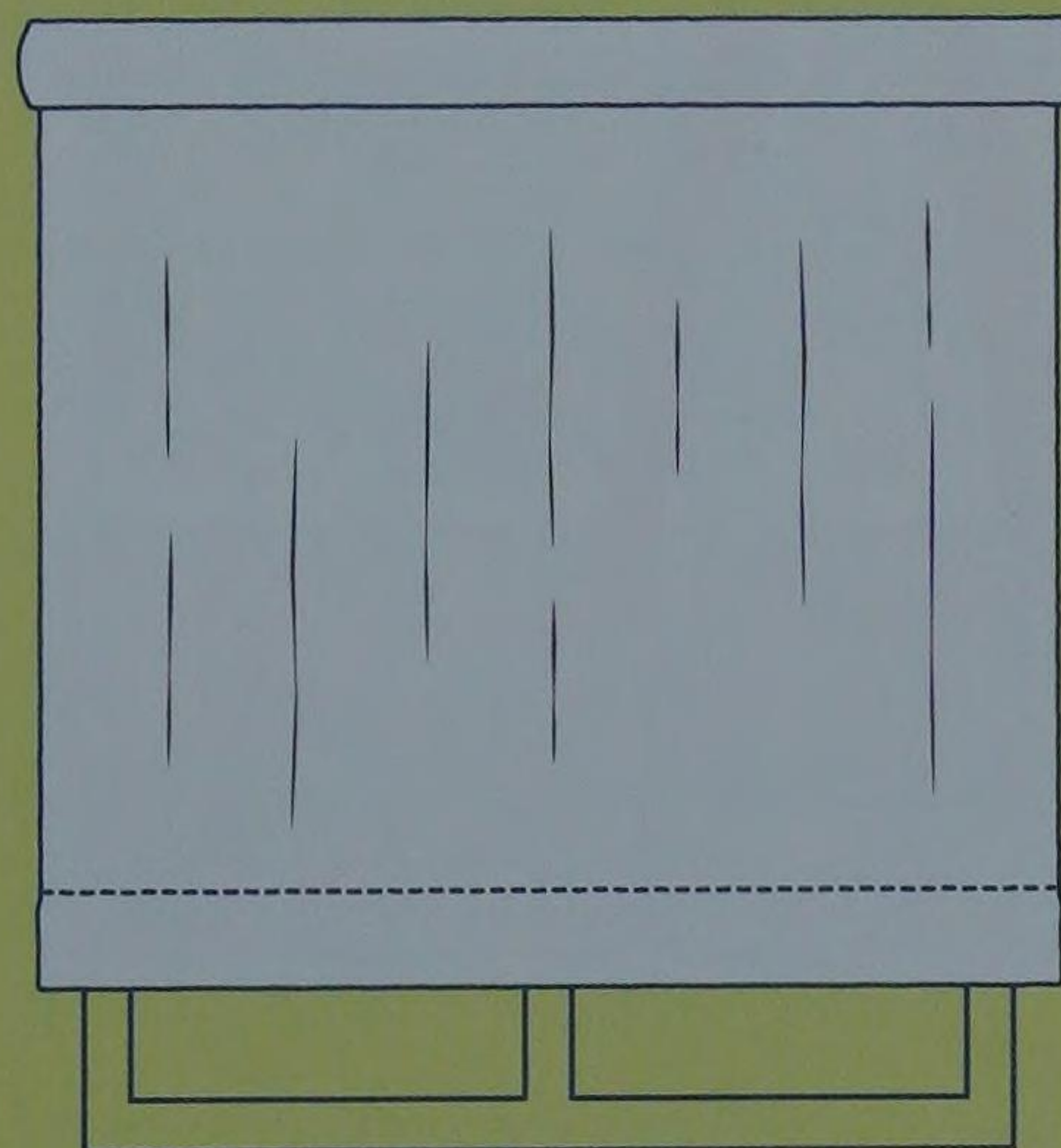
LONDON BLIND

The more casual London blind is made like a Roman blind but with no lath at the bottom and without any rods. The result is a blind that gathers into soft folds when it is raised.



ROMAN BLIND

With its lath at the bottom and rods along its length, a Roman blind stacks into neat pleats as it is raised via its pulley system. It sits well both outside a window recess or inside, giving a crisp, tailored look to a room.



ROLLER BLIND

Roller blinds are made using a kit that automatically rolls a stiffened length of fabric around a pole. They have a simple look that is perfect for a bathroom or kitchen.





Tie blind

With its contrast lining and grosgrain ribbon ties, this roll-up blind looks fresh and pretty, and is really easy to make. Our professional technique for attaching the Velcro fastening tape at the top of the blind ensures that no stitches will be visible on the right side.

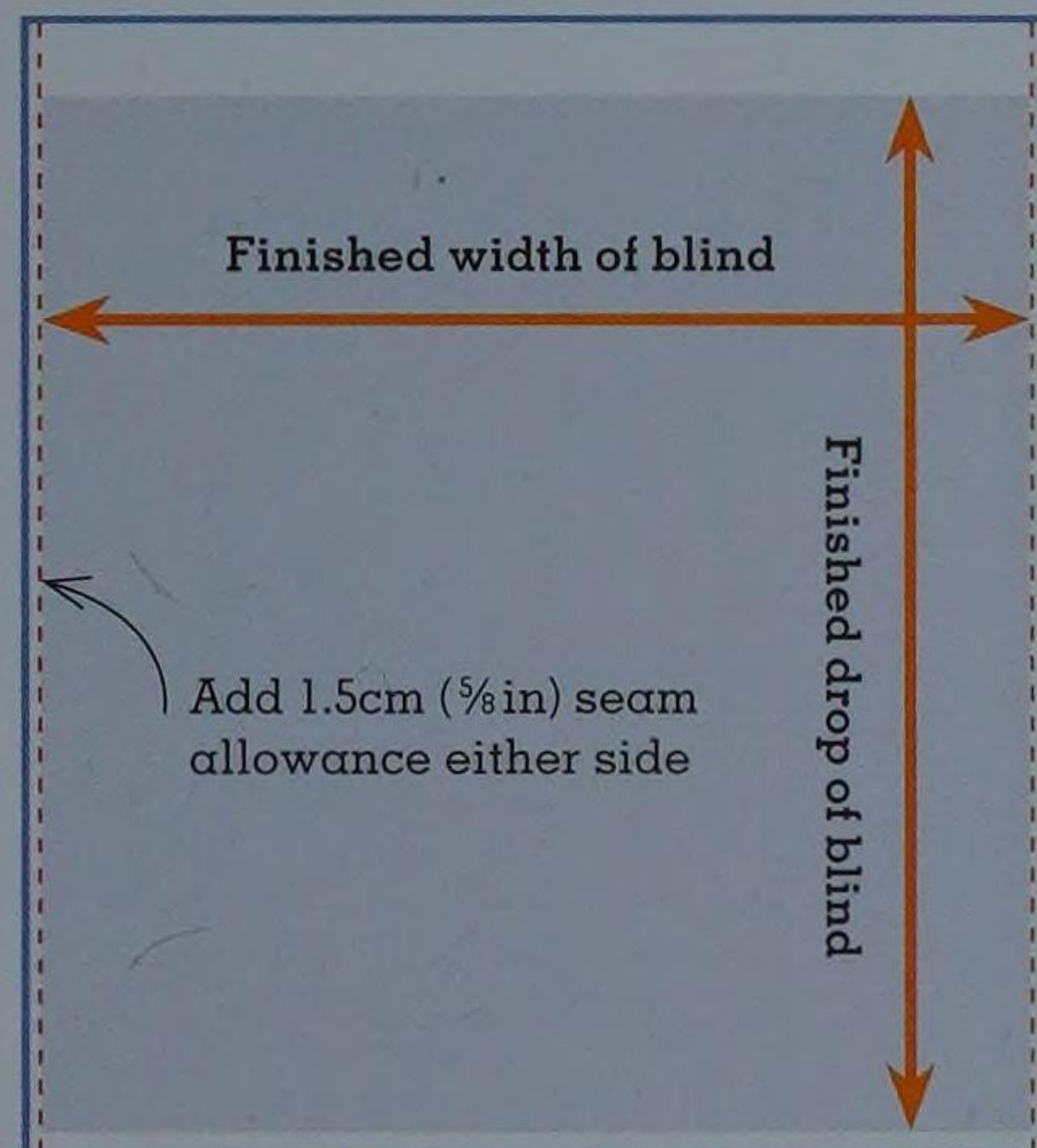
YOU WILL NEED

MATERIALS

- Main fabric
- Interlining fabric
- Lining fabric
- Velcro fastening tape
- Thread
- Ribbon
- Wooden batten

TOOLS

- Scissors
- Set square (optional)
- Pins
- Iron and ironing board
- Metre rule
- Pencil
- Staple gun



Add a total of 6.5cm (2 5/8in) to the overall length

CUTTING MEASUREMENTS

Measure your window (see p.156). Add 1.5cm (5/8in) seam allowance to either side of your blind measurement. Add 6.5cm (2 5/8in) to the overall drop for a 5cm (2in) turnover at the top and a 1.5cm (5/8in) seam allowance.

Cutting your fabric



Cut the main fabric, lining, and interlining to the required size. Check that any pattern in the fabric is centred on each piece and ensure that all the pieces are exactly the same size and are cut at right angles. Use a set square if necessary.

Assembling the blind



1 To assemble your blind, lay the interlining on the table. Lay the main fabric right side up on top of it, followed by the lining, right side down. Make sure all three fabrics are perfectly aligned, then pin together along both vertical sides.



2 Leaving a 1.5cm (5/8in) seam allowance, stitch both vertical sides together from top to bottom, backstitching at the start and finish of each seam to secure your stitching.





3 Lay the tube-shaped blind flat on the ironing board and press the seams open. Make sure when you lay out the blind that all three layers of fabric are flat and you do not iron any creases into the blind. Lay the blind flat on your work surface and trim the seam allowance of the interlining fabric to 5mm ($\frac{3}{16}$ in).

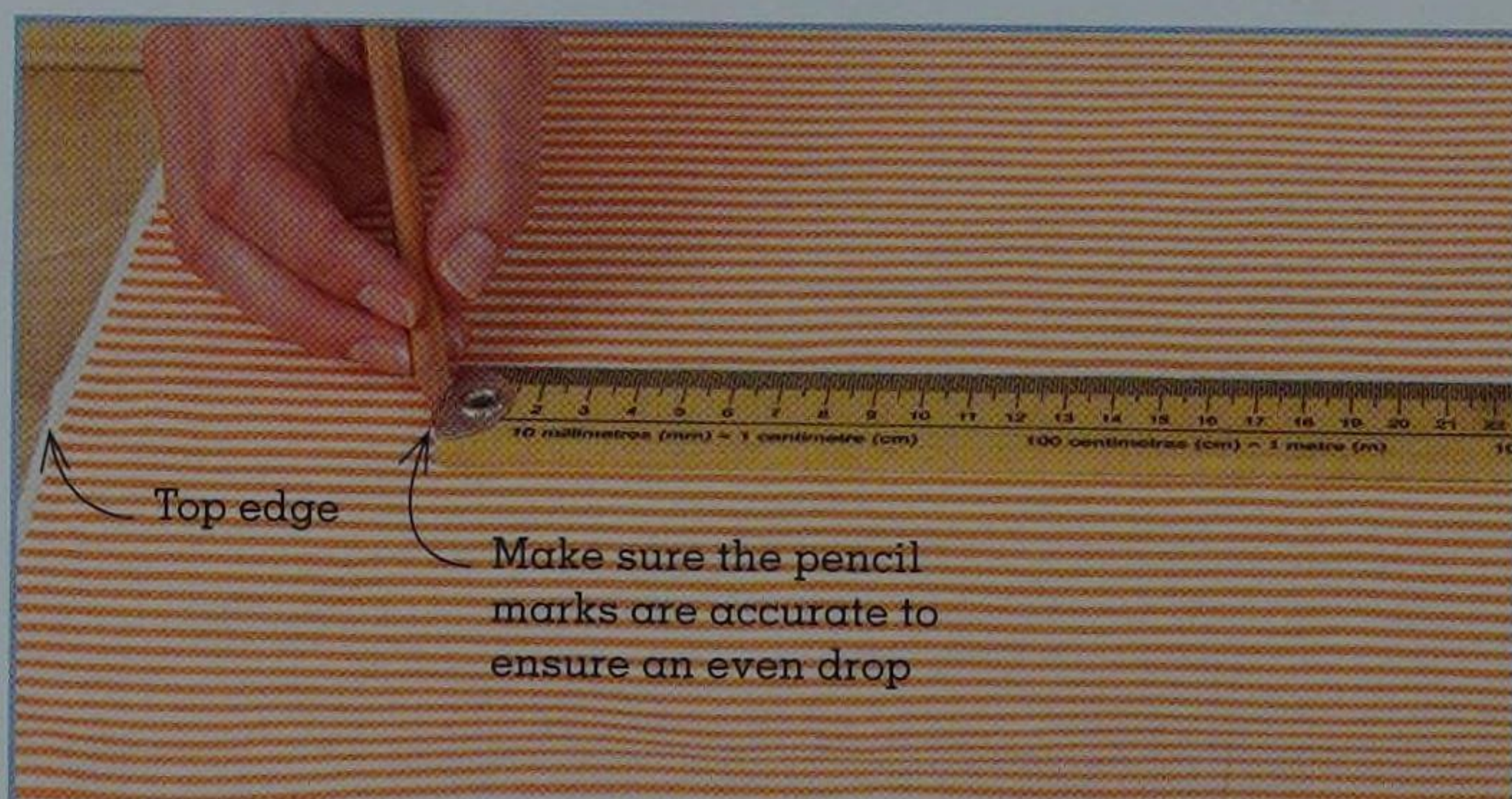


4 With the blind flat and the side seams lying flat, pin together the bottom edge. Stitch the edge, leaving a 1.5cm ($\frac{5}{8}$ in) seam allowance. Trim off the corners to reduce bulk but make sure you do not cut through your stitches. Turn the blind to the right side.



5 Place the blind right side down and press along the stitched edges, rolling the lining 1-2mm ($\frac{1}{16}$ in) away from the main fabric as you go. Turn the blind right side up and smooth out the layers, running your hand from the bottom of the blind to the top.

Making the heading



1 Place the blind right side down once again. Measure the desired length/drop at various points from the bottom edge, marking the fabric at intervals along its width with a pencil or tailor's chalk.



2 Fold over the top of the blind, lining to lining, along the marks. Press to form a crease. This fold will be for attaching the Velcro tape.



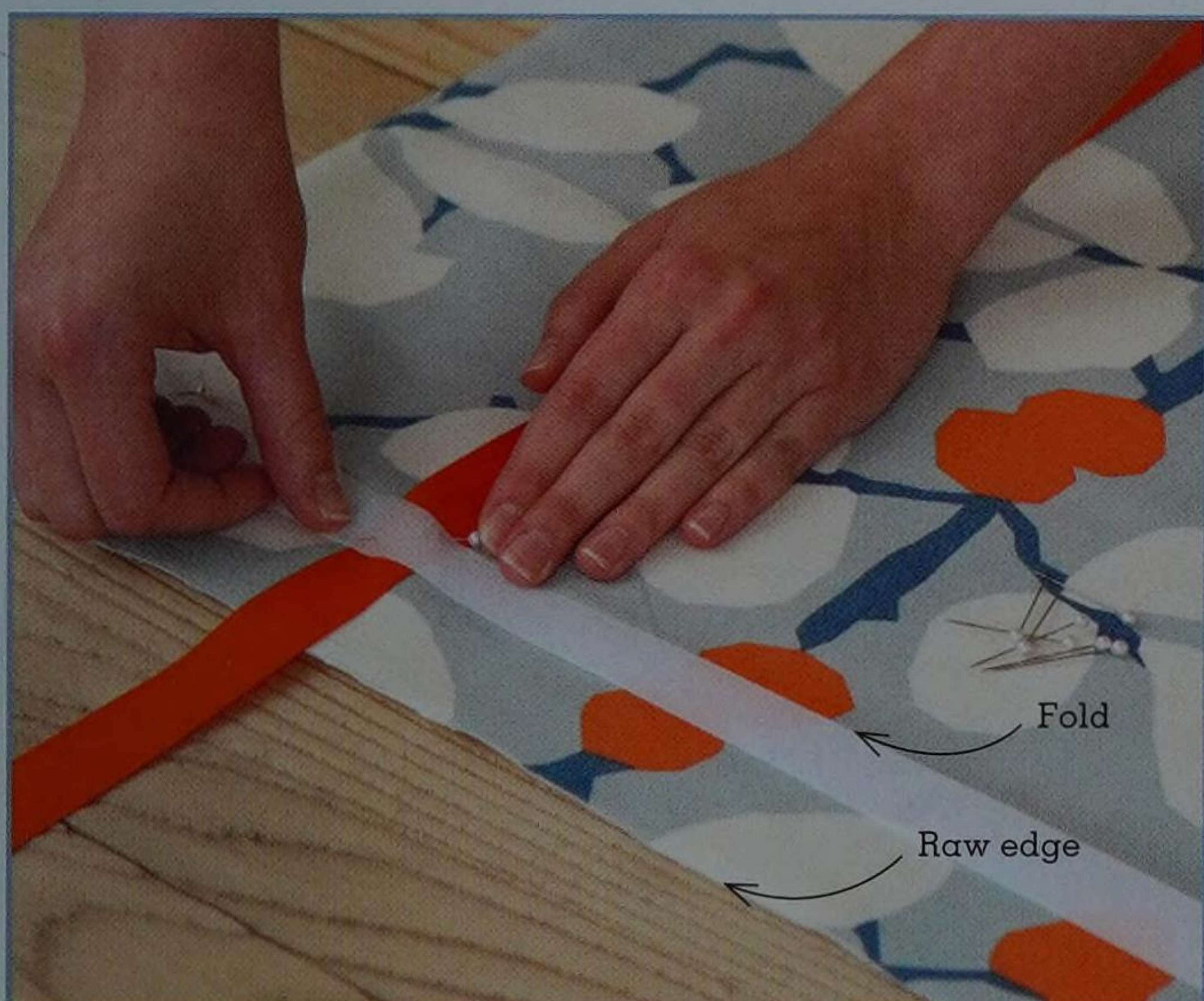
Attaching the ties and finishing



1 To determine the length of the ribbon ties, multiply the length of the blind by two and cut two pieces of ribbon to this measurement. Fold each tie in half and place a pin on the fold. Position each tie with its pin on the fold at the top of the blind and with half the ribbon on the lining side and half on the main fabric side.



2 The ties should be an equal distance from each edge of the blind. Be guided by the way it looks. Pin the ties in place.



3 With the front of the blind face up, open out the top fold and the ties. Remove the pins and lay a looped strip of Velcro tape with one edge along the fold and the other towards the raw edge. Pin in place, also pinning through the ribbon. Stitch along each of the Velcro tape's two long edges, starting each seam from the same edge of the blind. Catch the ties in the seam as you go and backstitch at the start and finish.



4 Re-fold the top fold along the Velcro tape, then fold the raw edge under 1.5cm ($\frac{5}{8}$ in). Pin then slipstitch in place. Take care that your stitches do not show on the front of the blind. Use a staple gun to attach the hooked side of the Velcro strip to a wooden batten the width of the blind. Attach the batten to the wall and hang your blind using the Velcro. Roll up the bottom edge and tie with the ribbons.





London blind

This dainty London blind creates an attractive focal point at any window. We have added additional fabric to the length to give the blind extra fullness. Normally left part-way down once its gentle folds have been arranged to best effect, it can also be unrolled for privacy.

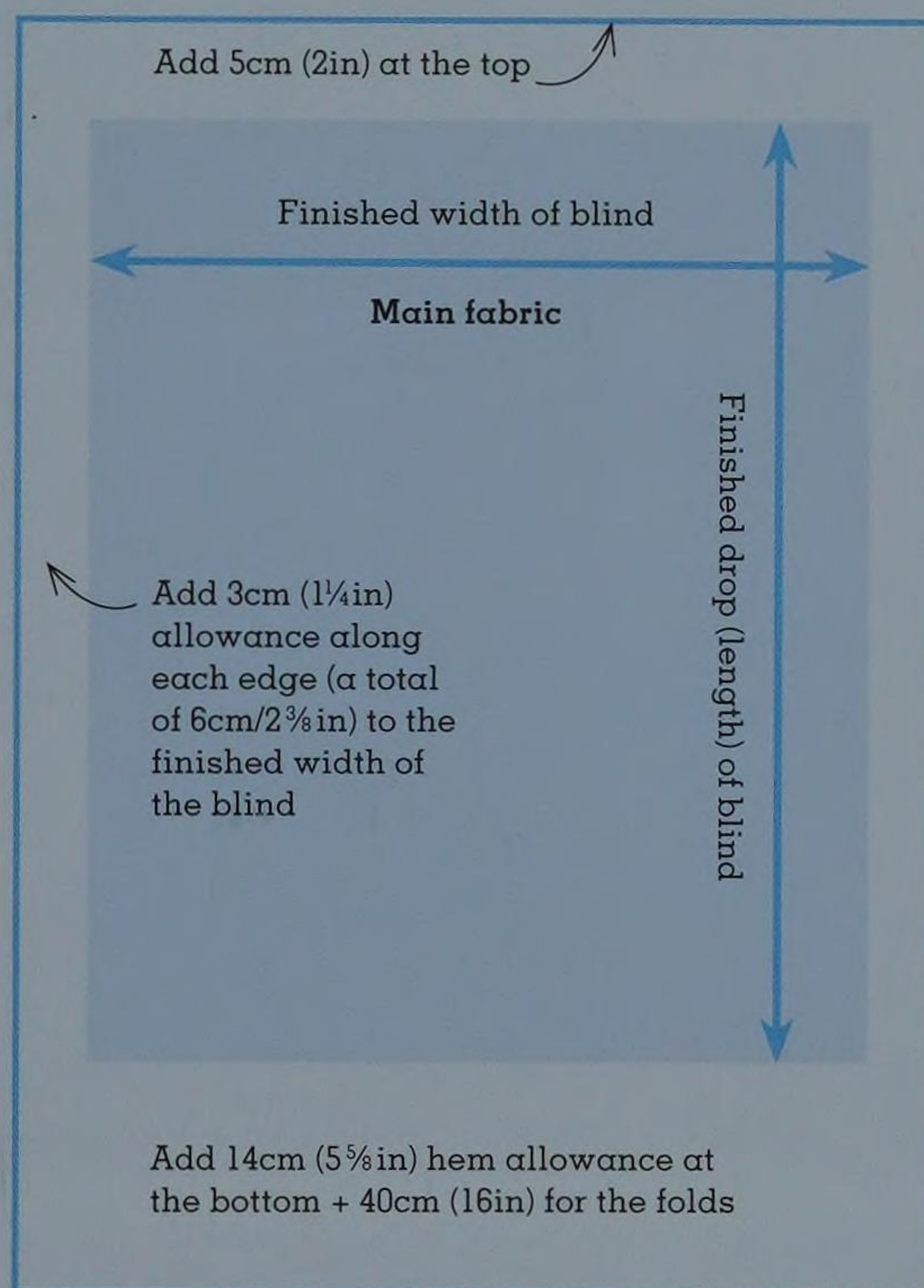
YOU WILL NEED

MATERIALS

- Main fabric
- Lining fabric
- Hooked self-adhesive Velcro tape and looped sewing Velcro tape (to fit the finished width of the blind)
- Matching thread
- Blind cord
- Rings
- Screw eyes
- Wooden batten

TOOLS

- Measuring tape
- Tailor's chalk
- Scissors
- Pins
- Sewing machine
- Iron
- Tape measure
- Hand sewing needle
- Staple gun
- Bradawl



CUTTING MEASUREMENTS

Decide whether the blind will sit inside or outside the window and measure accordingly (see p.156). Then calculate the cutting measurements for fabric and lining as below:

Main fabric

Width: Finished width of blind + 6cm (2½in)
Length: Finished drop (length) of blind + 14cm (5½in) for hem + 5cm (2in) for top + 40cm (16in) for decorative folds.

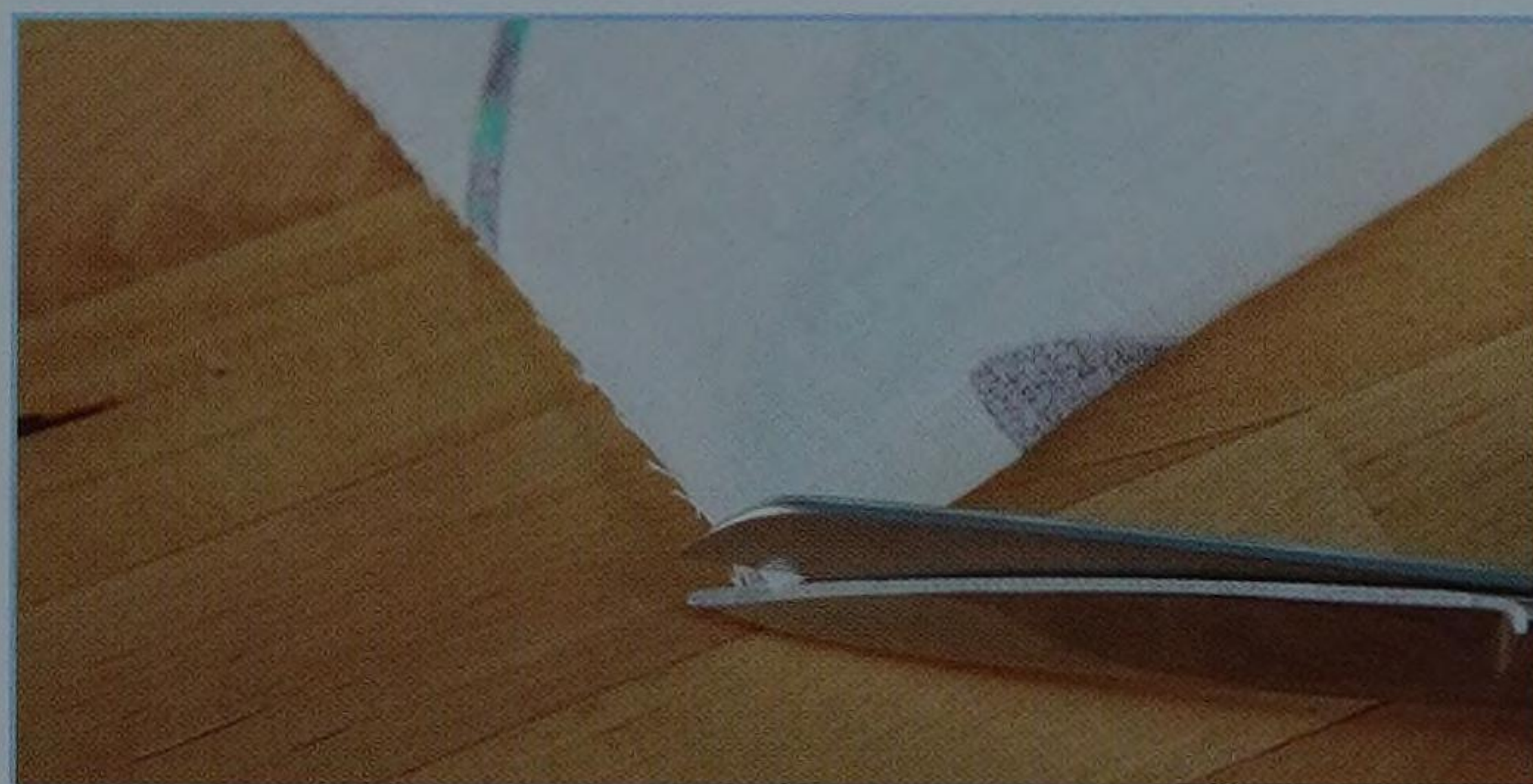
Lining

Width: Finished width of blind
Length: As for main fabric

Joining main fabric and lining

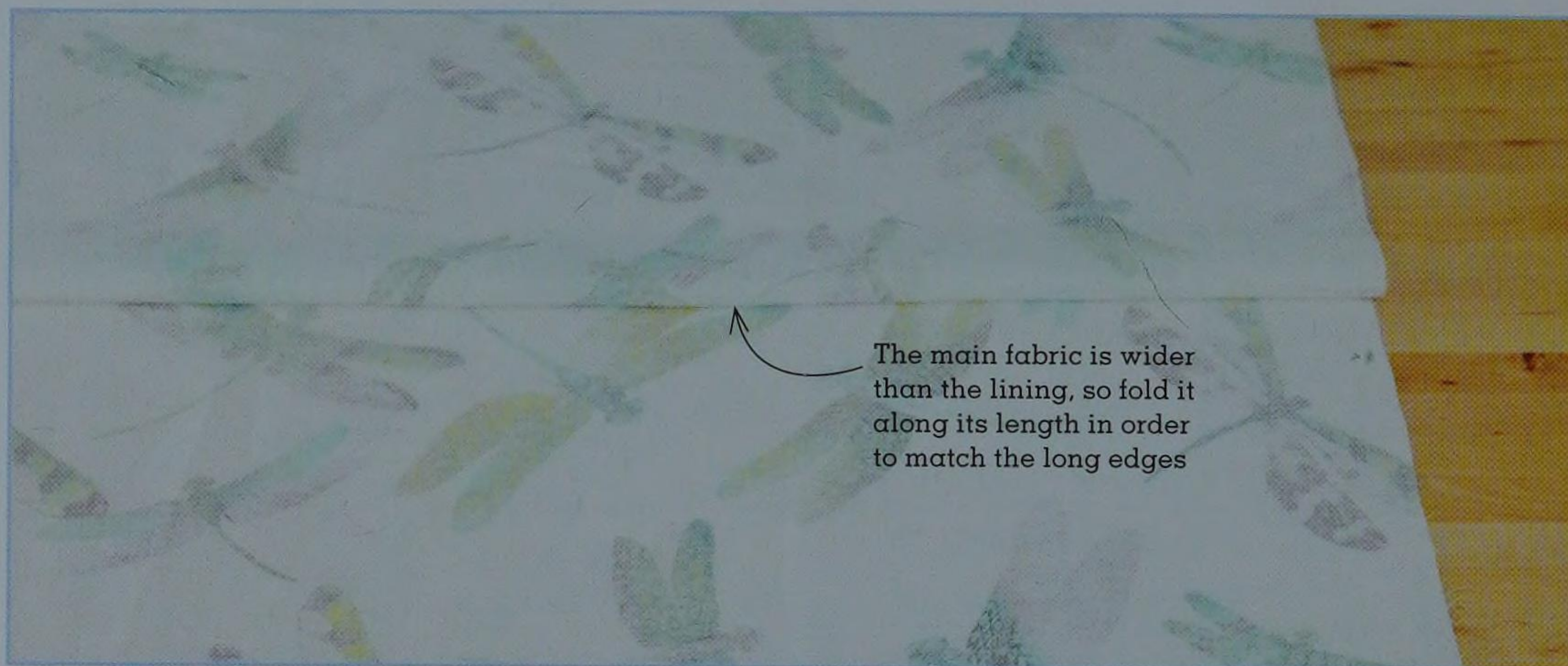


1 Square off the fabric (see p.15). Measure your window and cut the main fabric and lining to the dimensions (see above). The lining will be 6cm (2½in) narrower than the main fabric.



2 Fold both the main fabric and the lining in half lengthways and mark the centre points with a pin or clip with scissors.

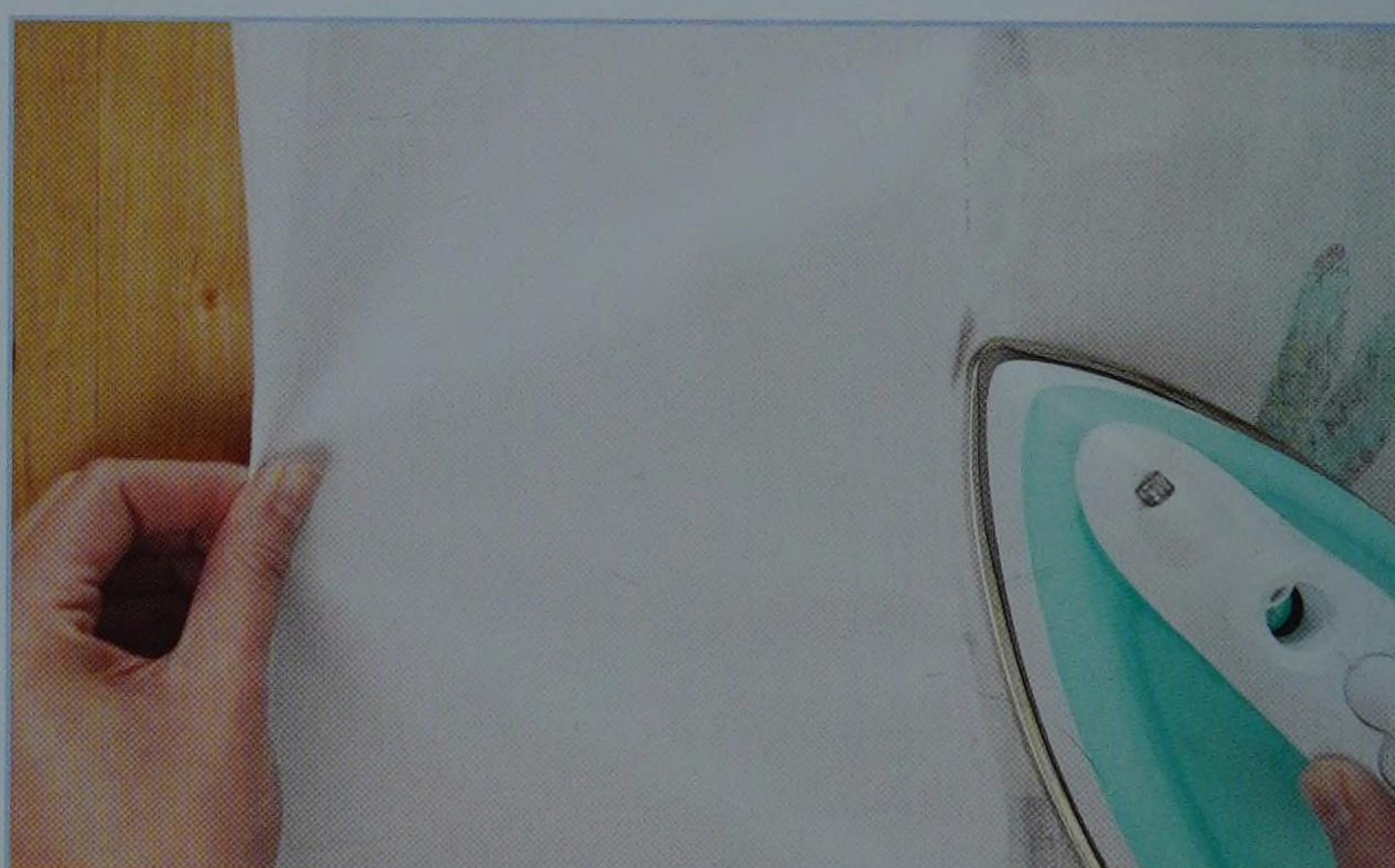




3 Place the lining and the main fabric, right sides together, matching along one long edge. Pin in place. Bring the other long edges together and pin.



4 Machine stitch with a 1.5cm ($\frac{5}{8}$ in) seam allowance from top to bottom along each edge.



5 You now have a fabric tube. With the tube wrong side out, manoeuvre it so that the seams are not at the edges. Press each seam towards the lining along each long edge.



6 Turn the fabric tube right side out and, with the lining facing up, match the centre points of the main fabric and the lining top and bottom. Since the lining is narrower than the main fabric, the main fabric will roll inwards, forming a return along each edge. Smooth out any wrinkles in the lining.



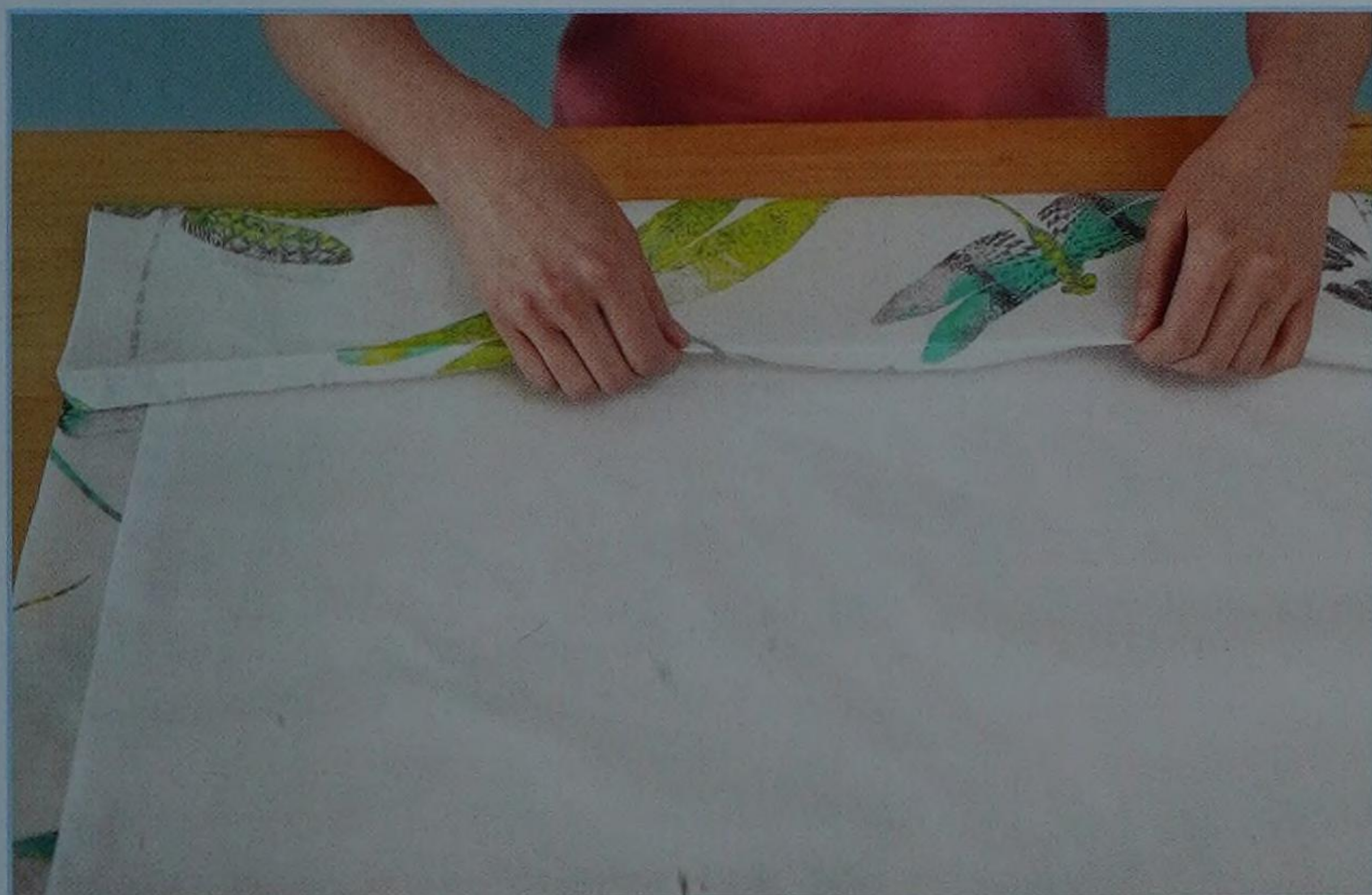
Making the hem



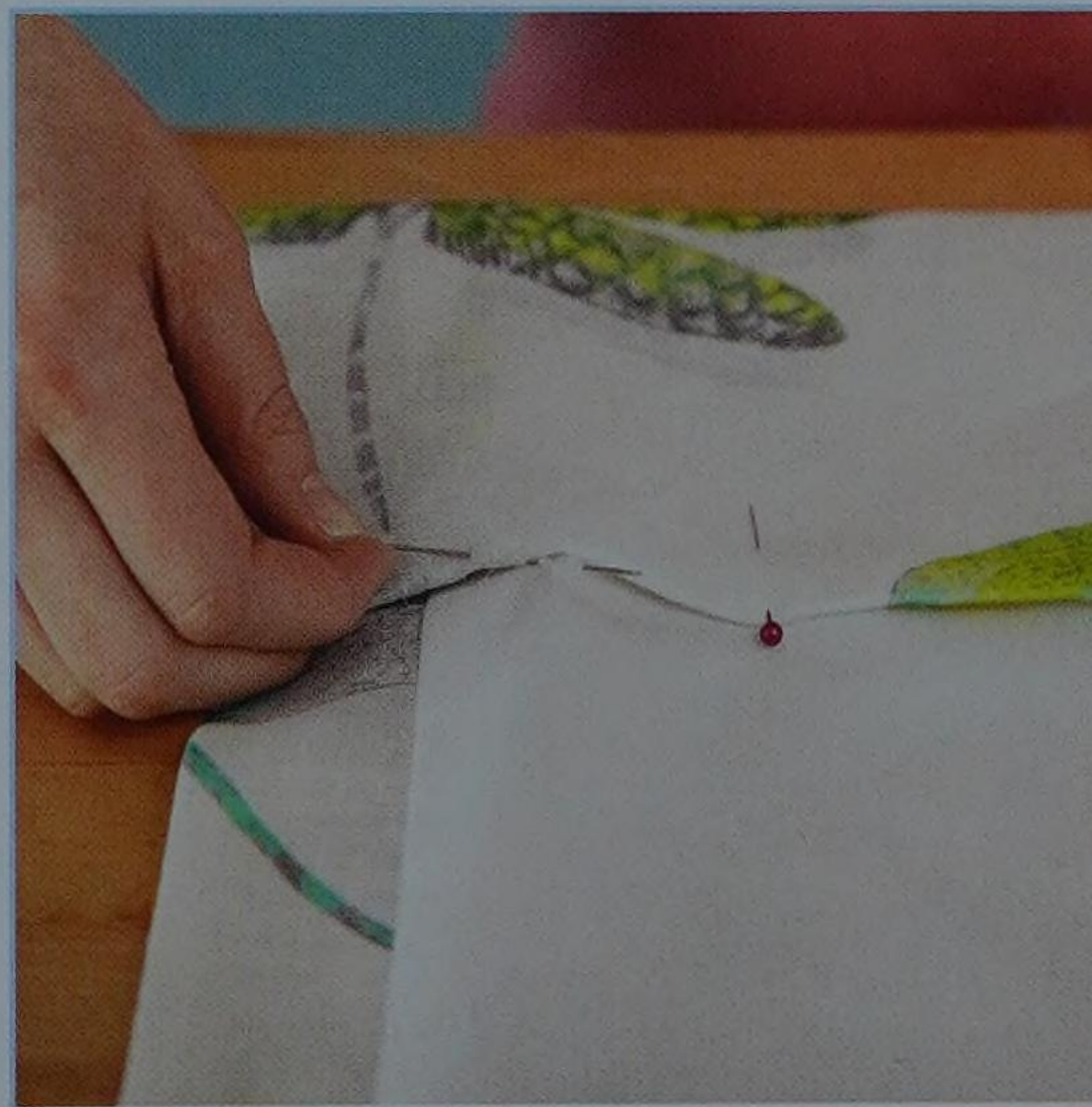
1 Align the raw edges of the lining and the main fabric at the bottom and pin. Tack together 1cm ($\frac{3}{8}$ in) from the raw edges.



2 With the lining face up, fold over the lining and the main fabric to make a 1.5cm ($\frac{5}{8}$ in) hem along the bottom. Press.



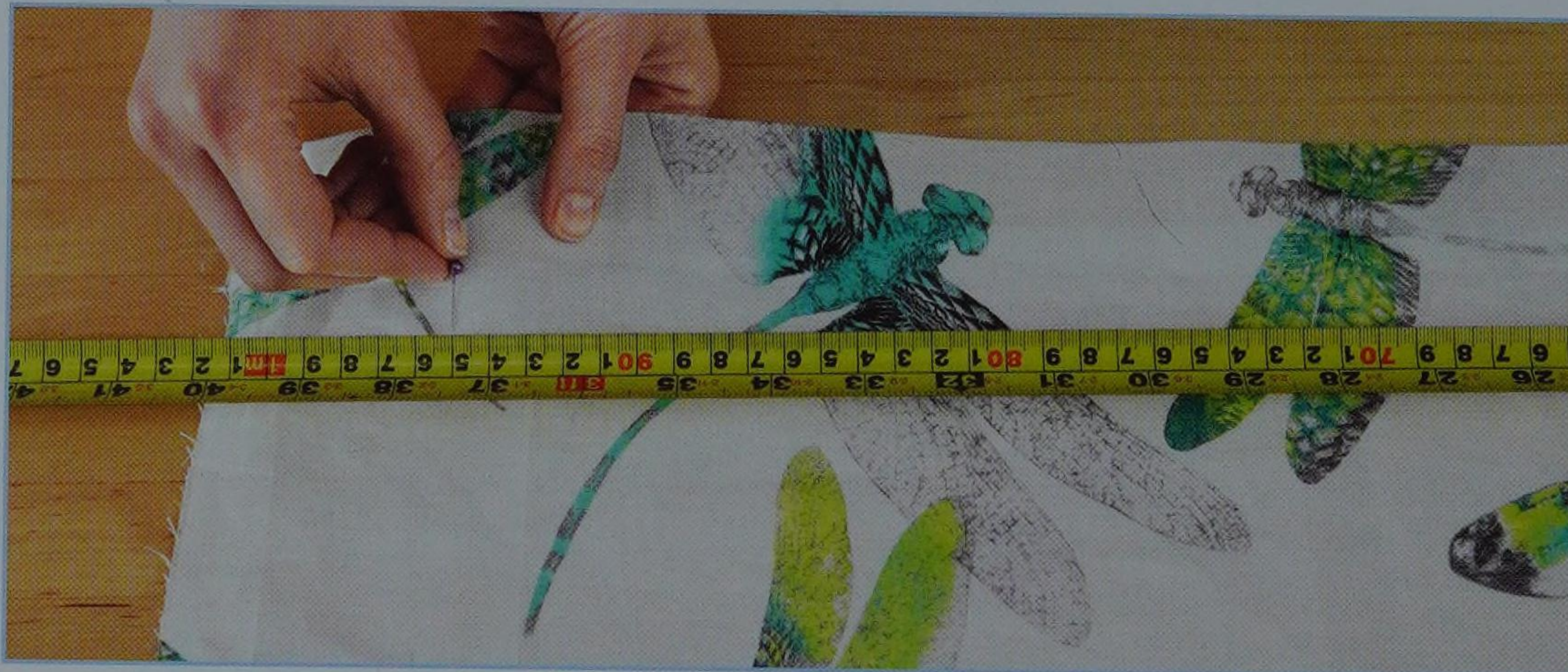
3 Turn the folded fabric a second time to make a hem 12cm ($4\frac{3}{4}$ in) deep.



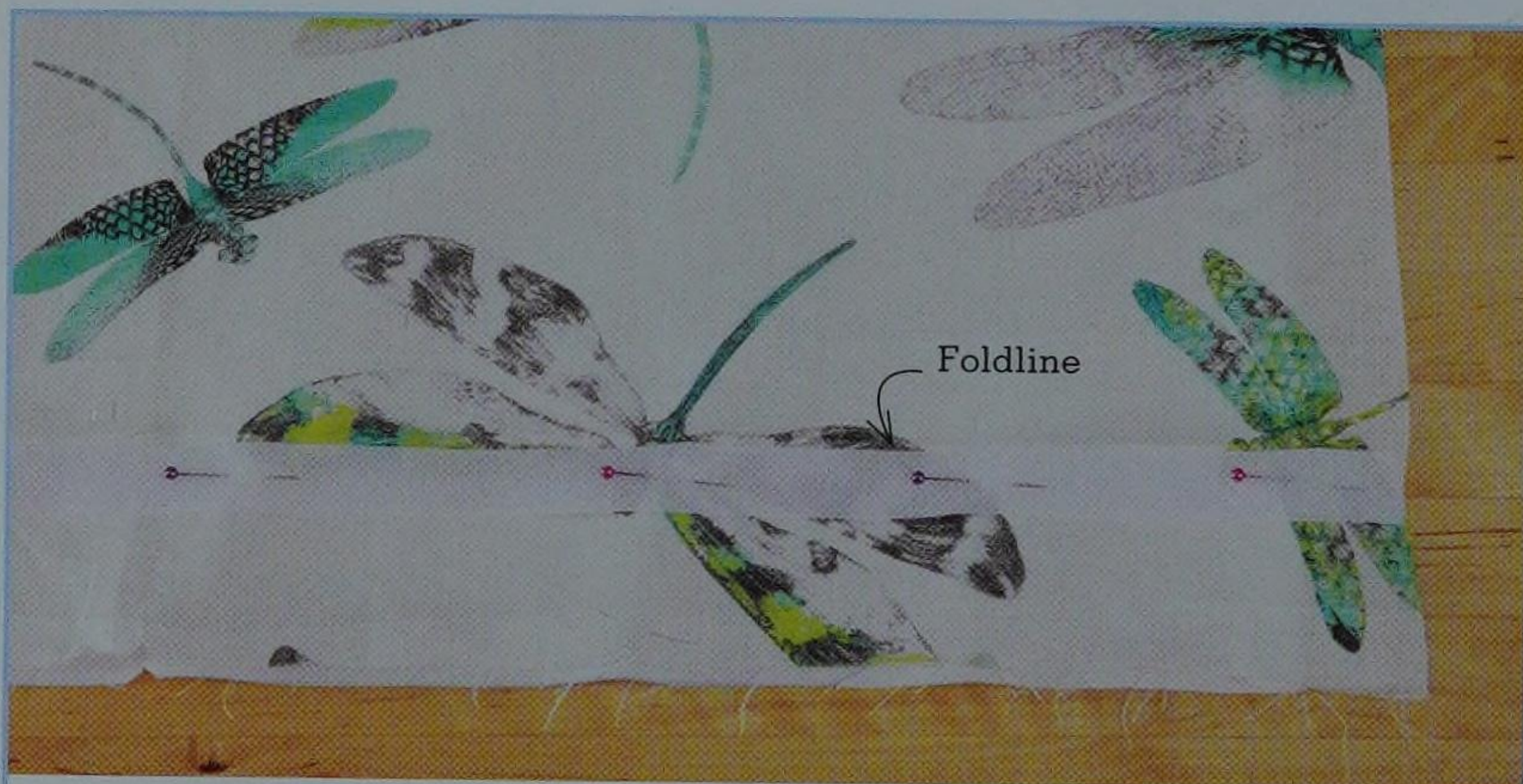
4 Pin, then slipstitch (see p.18) in place along the fold, taking care not to stitch right through to the main fabric.



Making the top



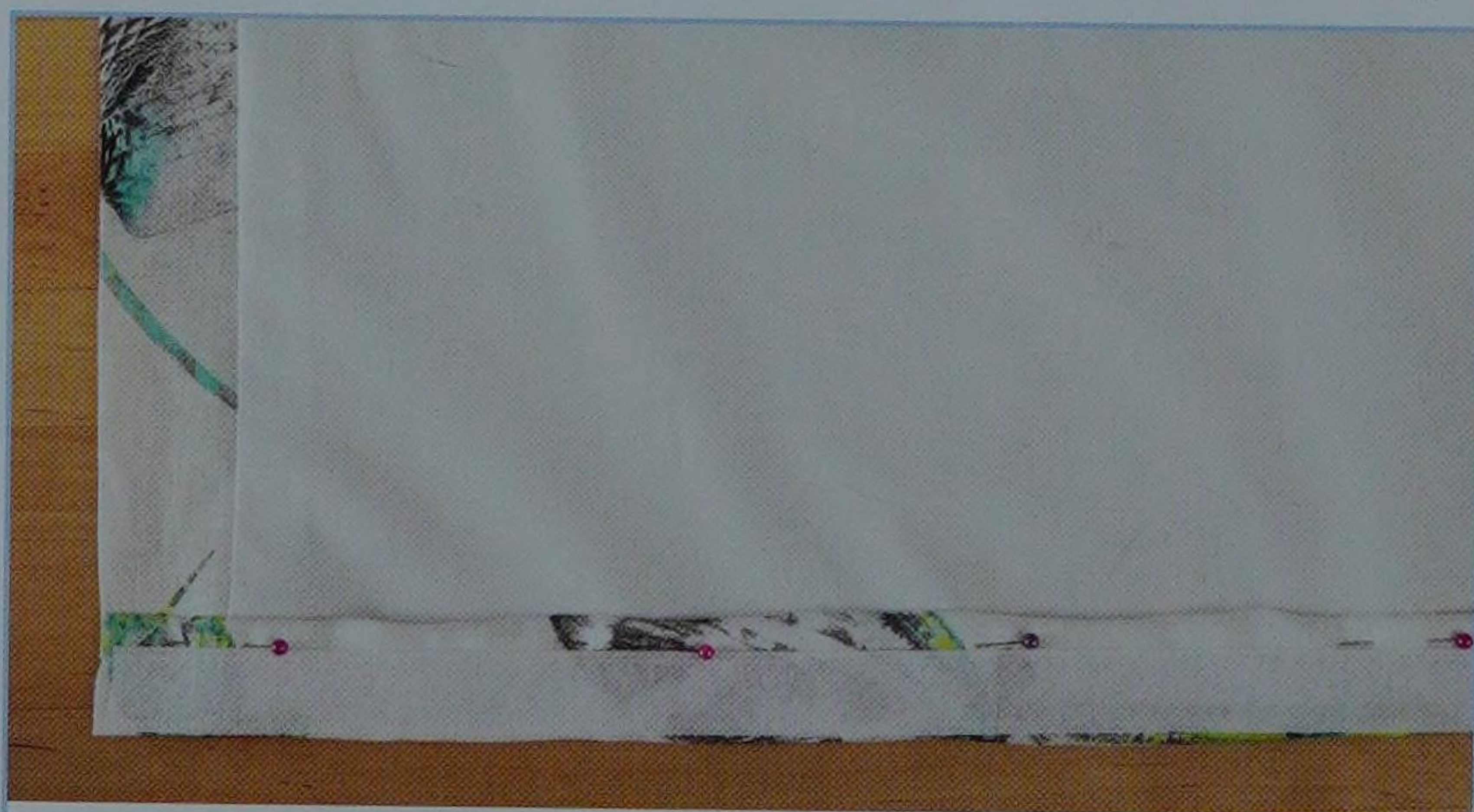
1 With the blind face down, measure the desired drop at various points from the bottom edge upwards, marking the fabric at intervals along its width, across the top, with a row of pins. Fold the fabric along the pins towards the wrong side and press.



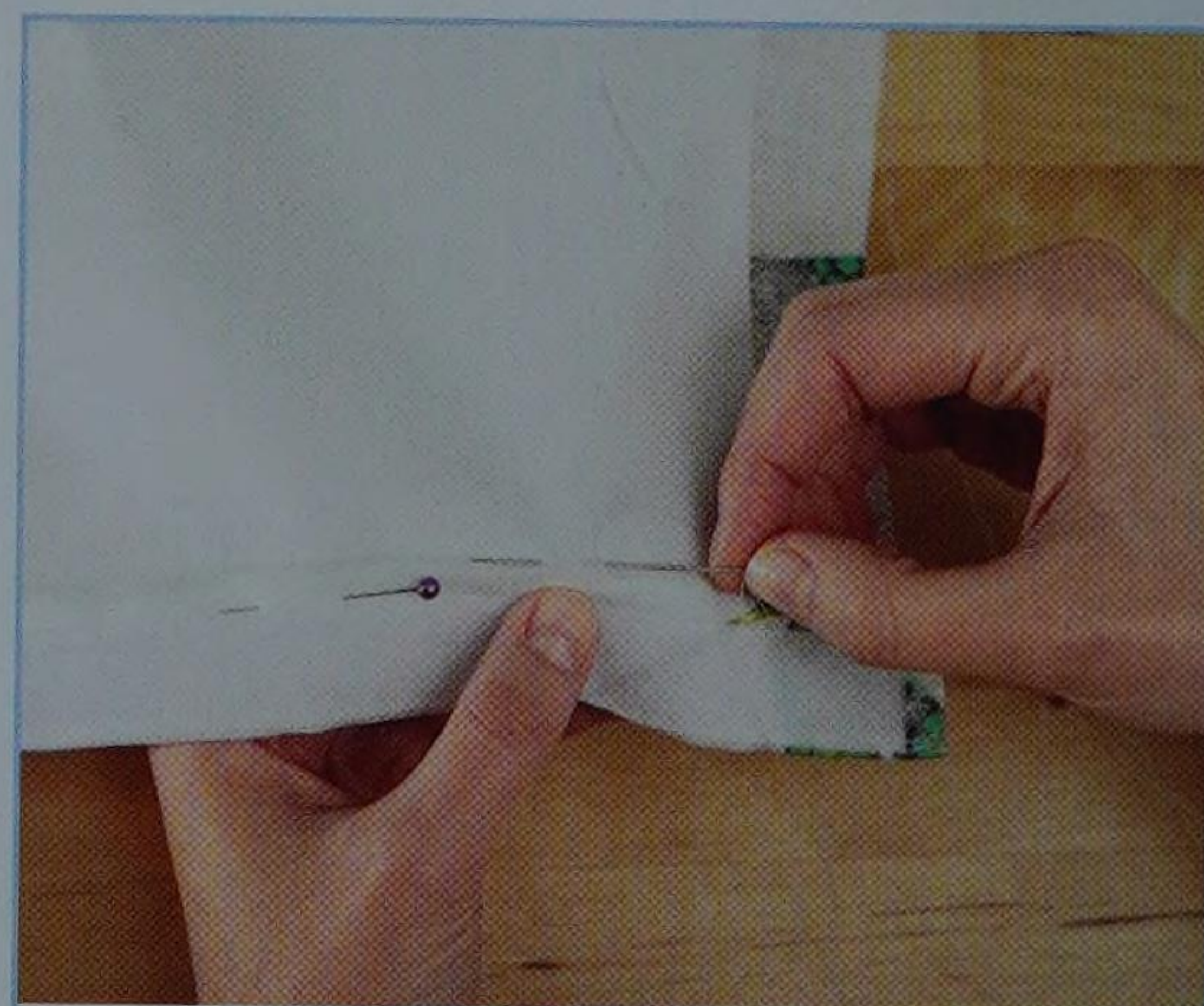
2 Remove the pins, open out the fabric, and with the blind lining side down, lay a strip of looped sewing Velcro tape with one edge along the foldline and the other towards the raw edge. Pin in place.



3 Stitch along each of the two long edges of the Velcro tape, sewing in the same direction each time.



4 With the blind face down, fold over the fabric right along the edge of the Velcro tape, as shown. Fold the raw edge under and pin.



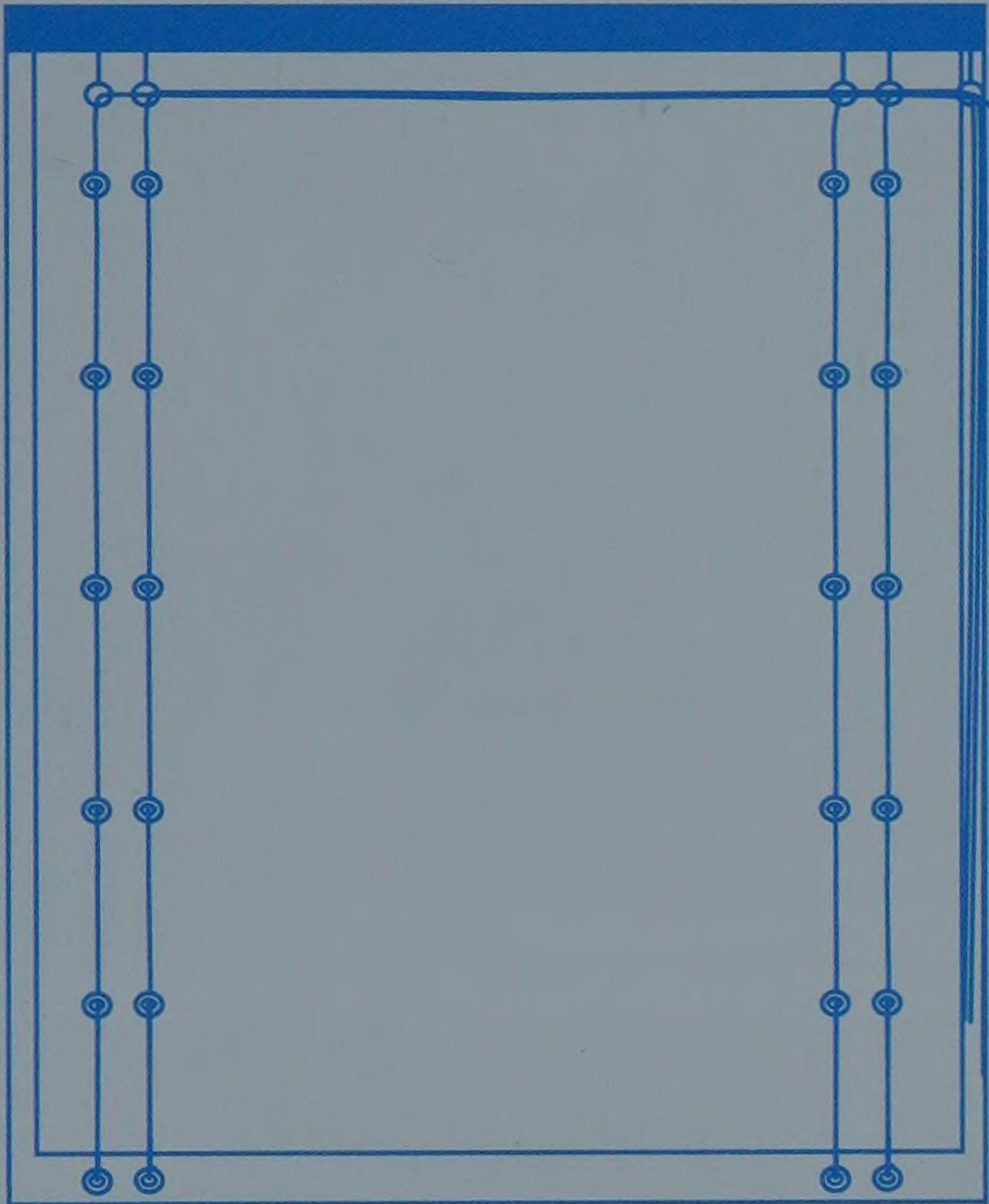
5 Slipstitch the hem in place along the fold. Take care not to stitch through to the front layer.



Attaching the rings

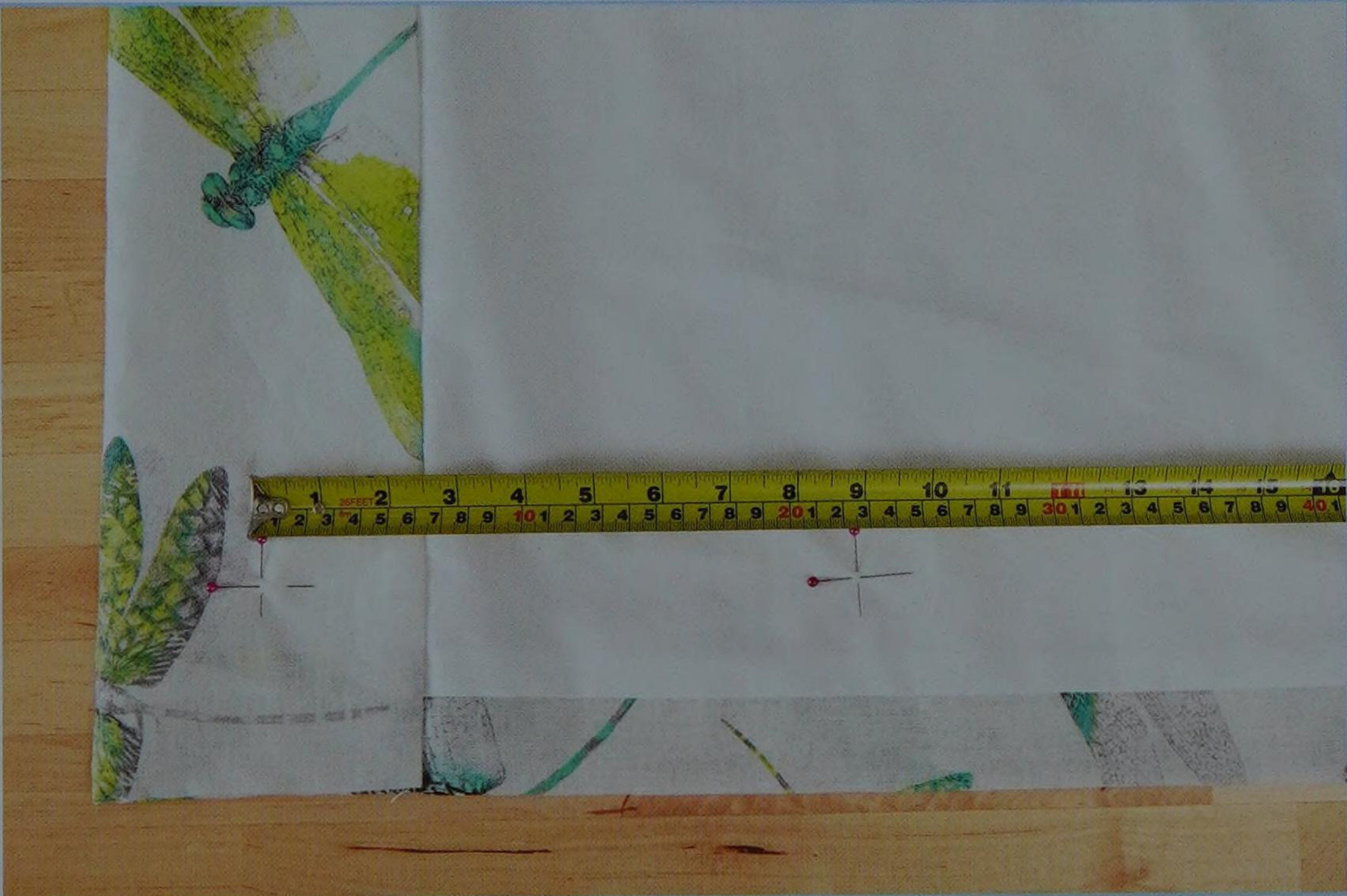


1 To position the first ring, with the blind face down, measure 6cm (2³/₈in) from the bottom edge of the blind and 8cm (3¹/₄in) from the side. Mark this point with crossed pins.



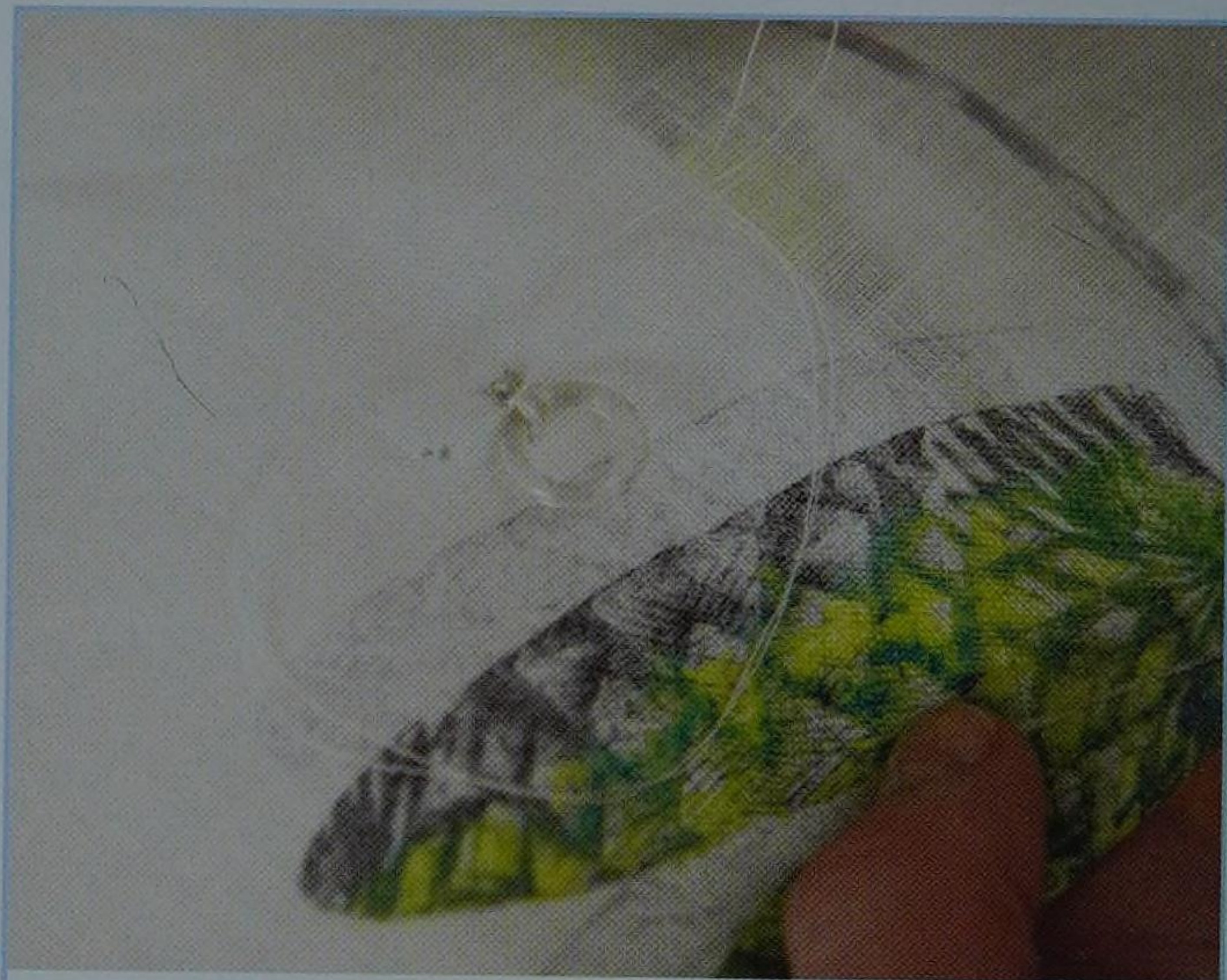
Placement of the rings
The rings are stitched on in two sets of two parallel lines.

2 Measure from this point to the top of the blind. Divide this measurement by the number of folds you require. For a blind around 130cm (52in), you will need 6, 7, or 8 folds, depending on which number divides most accurately into your previous measurement. Once you have found the number, measure the positions of that number of rings accordingly and mark with a line of crossed pins from bottom to top.

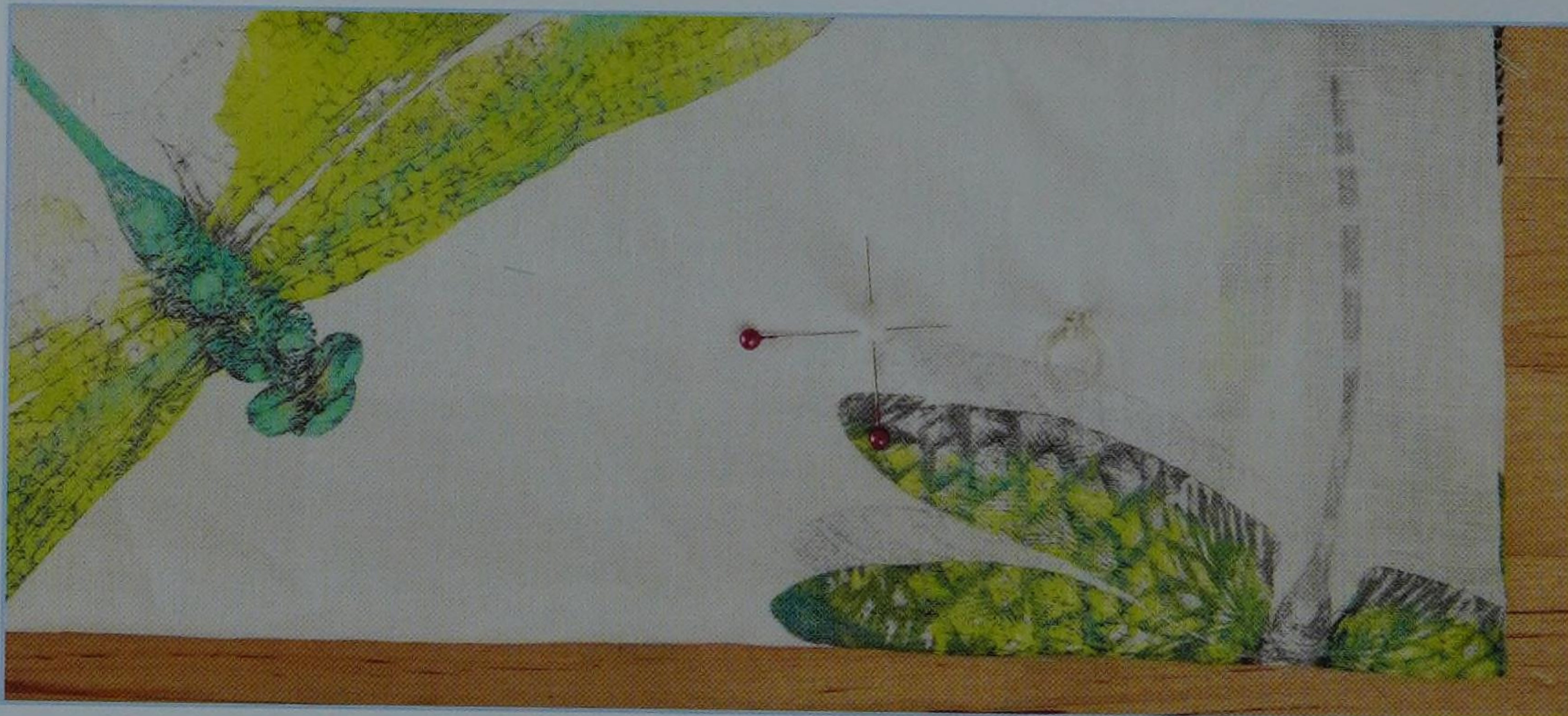




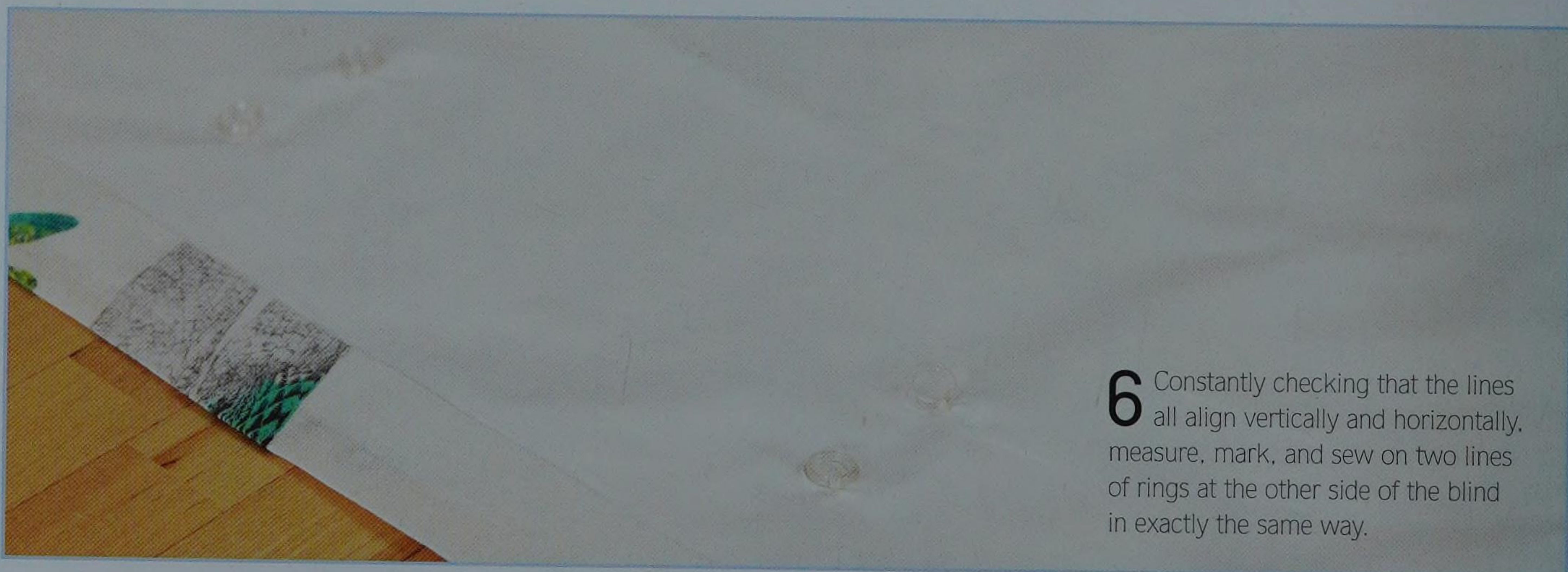
3 To attach the first ring, knot the thread in your needle and sew through the fabric at the crossed pins. Holding the ring in place, take a few stitches through it.



4 To finish, wrap the thread around the ring and take the needle through the loop to tighten the thread.



5 Repeat to sew one ring at each pair of crossed pins in the same way, ensuring that they are all parallel to the side of the blind. Pin a second line of crossed pins 4cm (1 $\frac{5}{8}$ in) in from the first. Sew a second line of rings at the pins in the same way.



6 Constantly checking that the lines all align vertically and horizontally, measure, mark, and sew on two lines of rings at the other side of the blind in exactly the same way.



Preparing the batten



1 Cut a piece of calico longer than the batten and wide enough to wrap around it with some overlap. Staple the calico to the batten along one long edge.

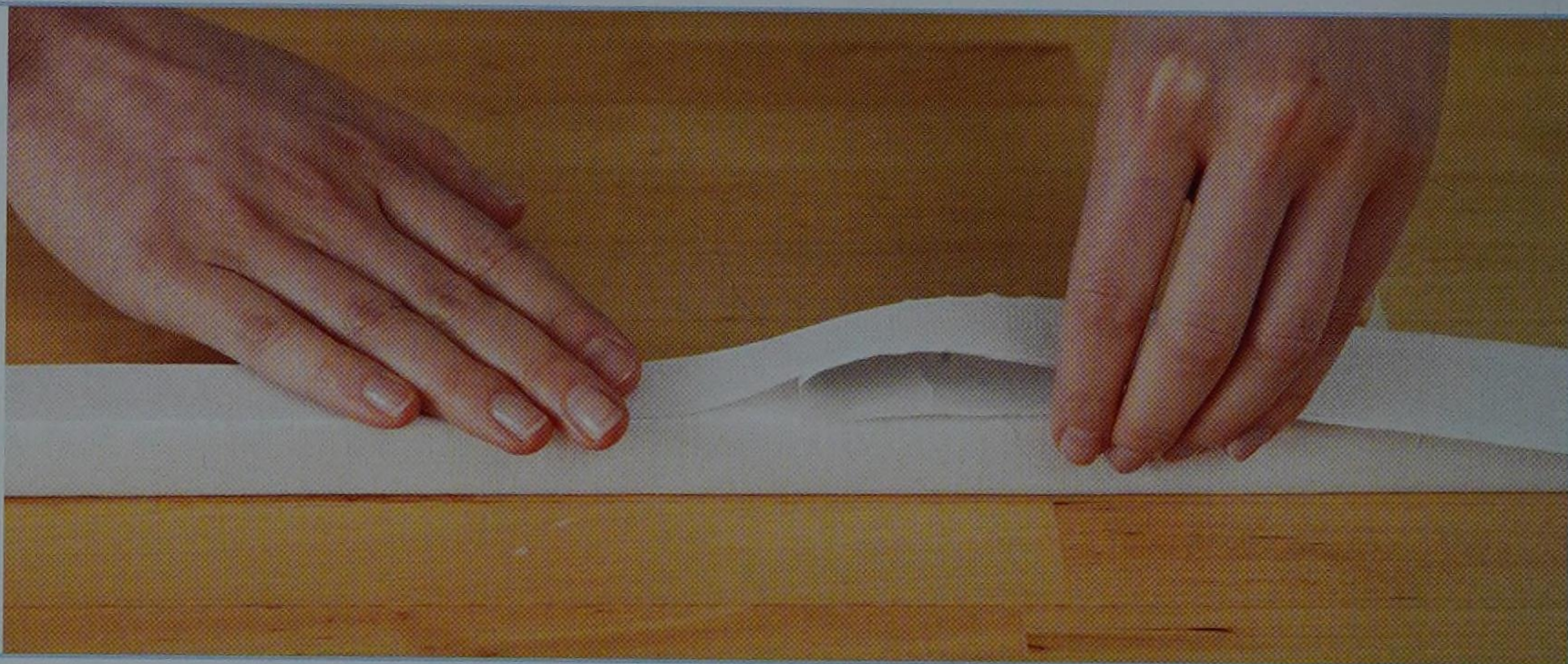


2 Wrap the calico neatly around the batten and staple in place. Trim off any excess calico.

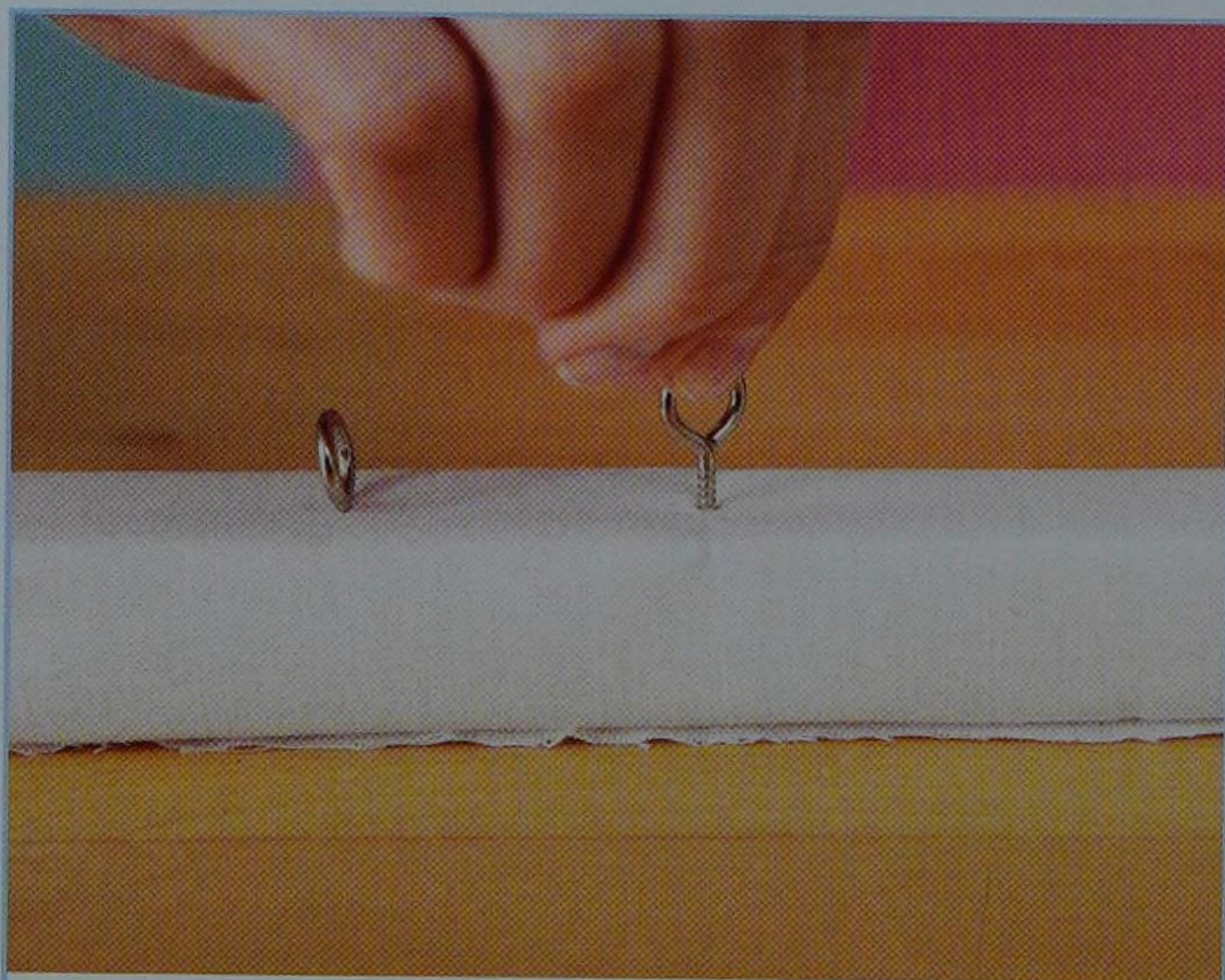


3 Fold the ends together neatly over the batten. Staple in place then trim off any excess calico.

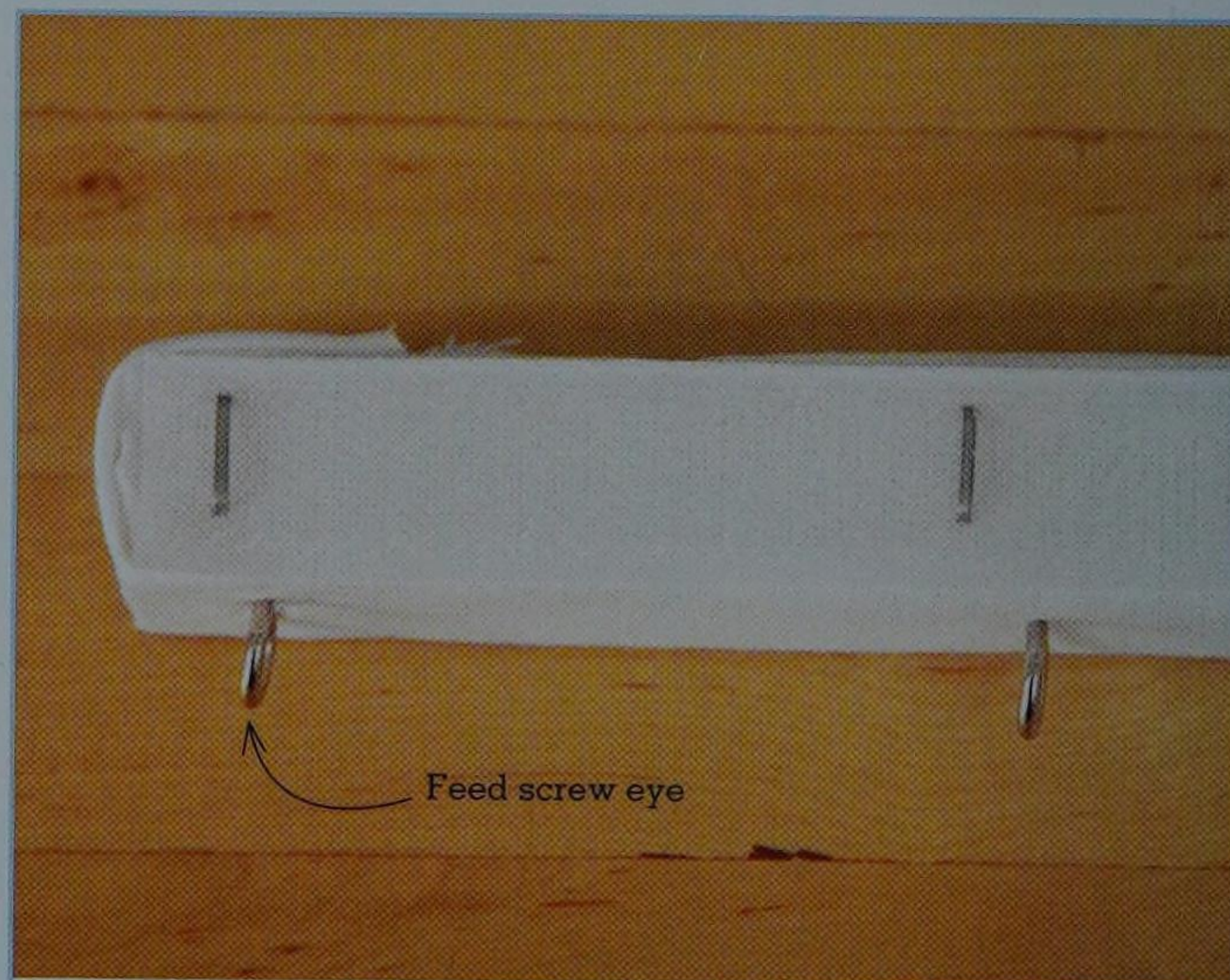
4 Peel the backing off a length of hooked self-adhesive Velcro tape, stick it to one wide face of the batten, then staple at intervals to secure.



5 Turn the batten so that a face that is adjacent to the Velcro tape is facing you. Use a bradawl to make a hole 8cm (3¼in) from the end of the batten and a second hole 12cm (4¾in) from the end.



6 Insert screw eyes into the holes. Repeat at the same distances from the other end of the batten.

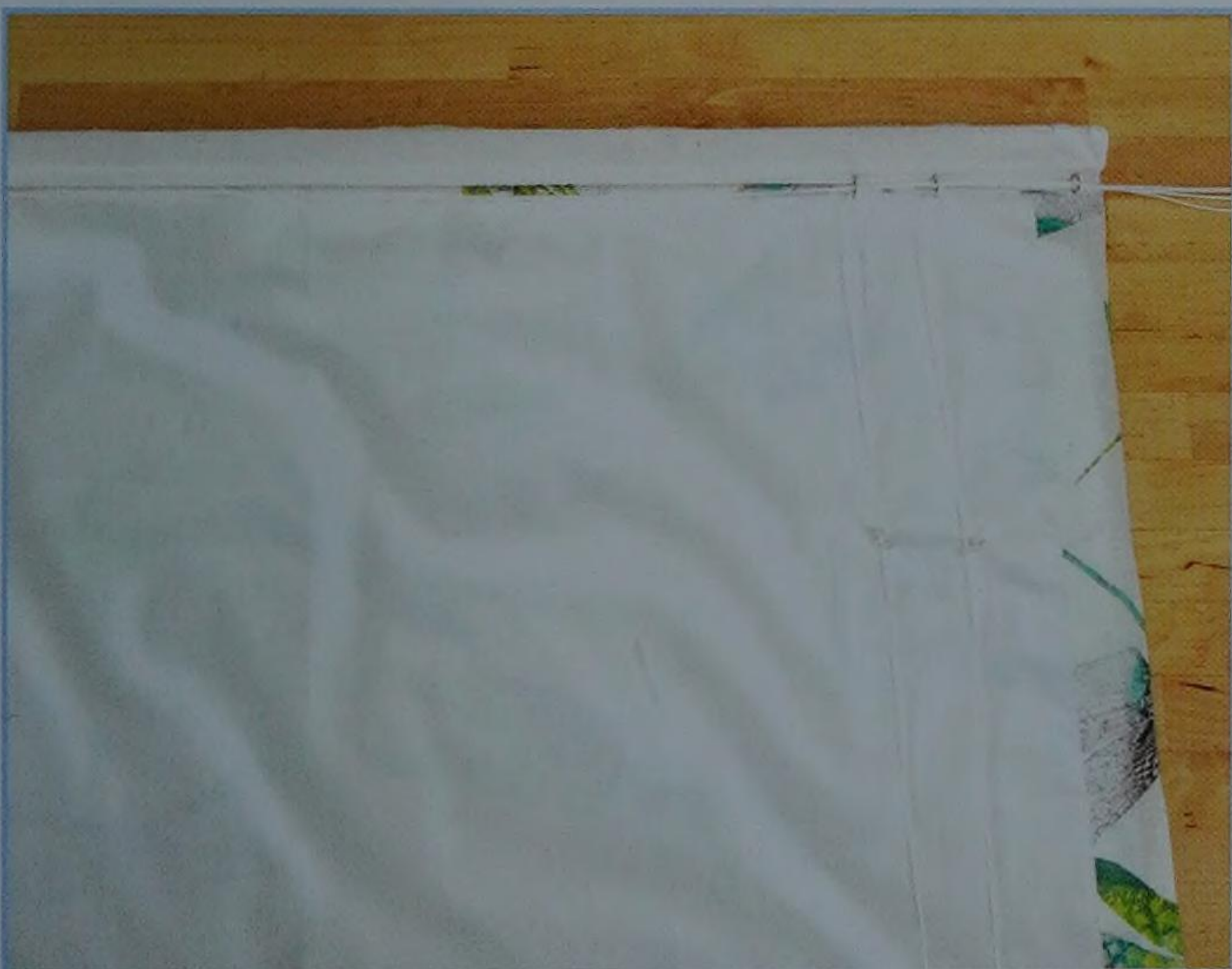


7 Decide at which side of the blind you would like the pull cord to be. Add one more screw eye – the feed screw eye – about 1cm (¾in) from the end, on that side.





8 Cut four lengths of cord, each the length of the blind, plus the length of the batten, plus another two-thirds the length of the blind. Tie the end of each cord to the bottom ring in each row, then thread it through the other rings in the row and through the screw eye at the top. Pass each cord through all the screw eyes to its right or left towards the feed screw eye. Check that the blind gathers correctly, then unthread the cords and remove the blind from the batten.



9 Attach the batten to the window frame with the Velcro tape facing out, reattach the blind, and rethread the cords through the screw eyes. Check that the blind hangs evenly and correct the blind cords if necessary. Gather the ends of the cords together and tie in a knot. Attach a cleat to the wall or window frame. It must be no lower than 150cm (60in) from the floor to prevent children strangling themselves with the cords. Wrap the cords around the cleat and shape the folds to your liking.



Attach a cleat to the window frame, and use to stop the cord slipping. Just wind the cord around a few times to secure.





Roman blind

With its pleats supported by rods concealed in pockets at the back, a Roman blind is a neat, tailored solution for a window treatment. This project is fairly complex but the complexity lies in calculating the measurements for the pleats, so you need to hone your maths skills. The sewing is a breeze.

YOU WILL NEED

MATERIALS

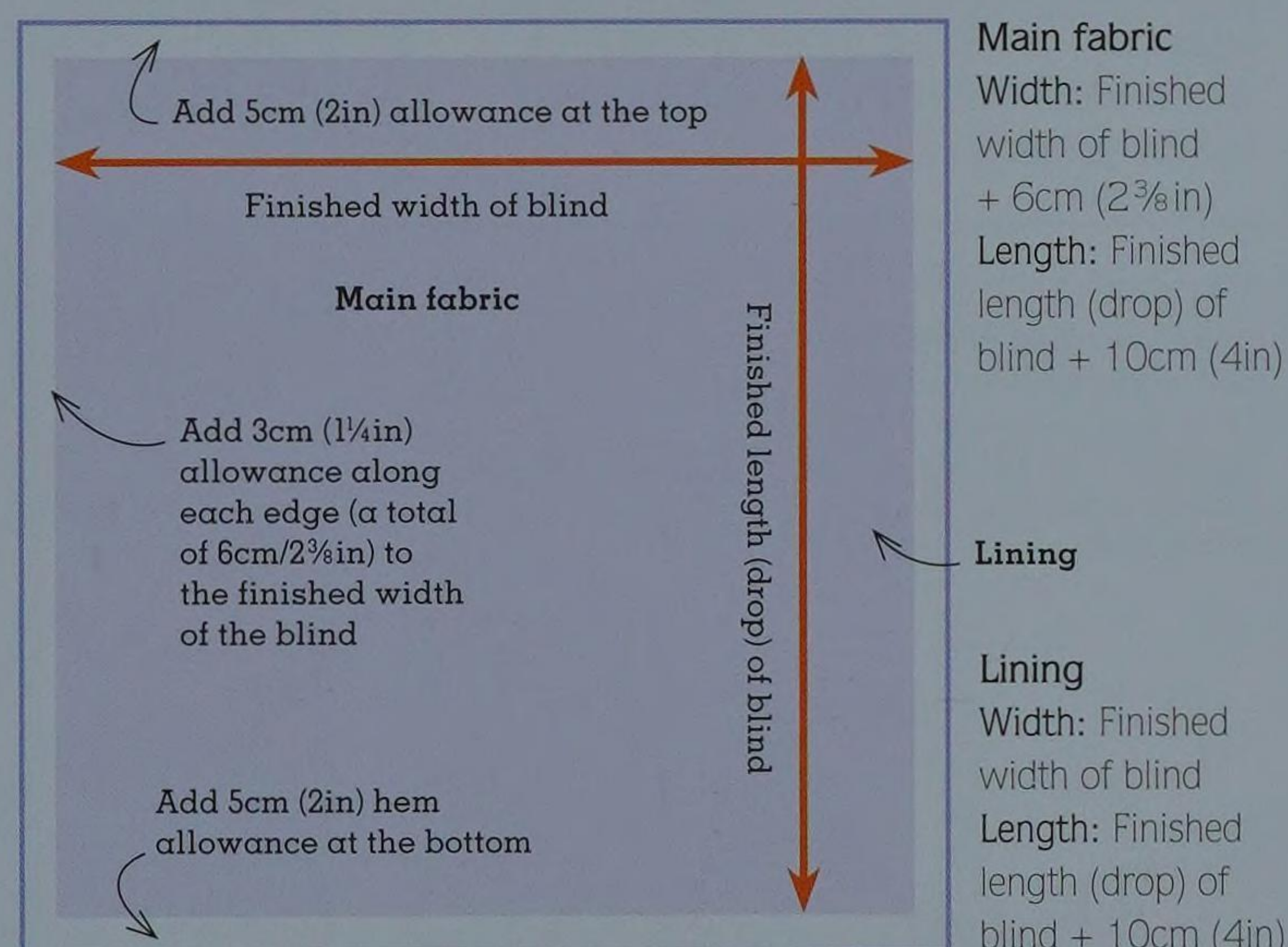
- Main fabric (see right for quantity)
- Lining fabric
- Matching thread
- Wooden lath, cut to the width of the blind
- Wooden batten, cut to the width of the blind
- Roman blind rods
- Roman blind rings
- Blind cord
- Screw eyes
- Hooked self-adhesive Velcro tape and looped sewing Velcro tape

TOOLS

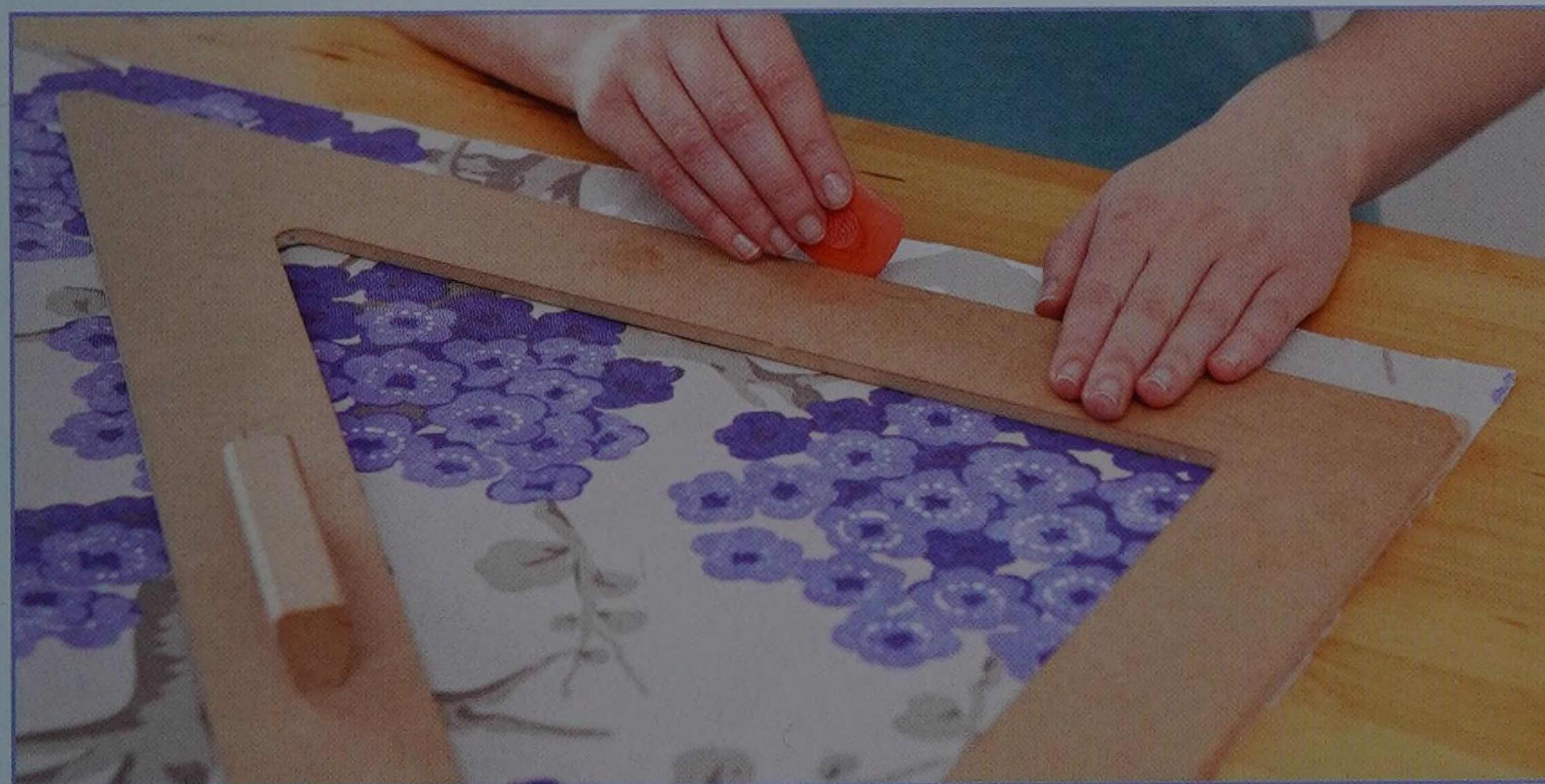
- Set square (optional)
- Measuring tape
- Tailor's chalk
- Scissors
- Pins
- Iron
- Sewing machine
- Metre rule
- Staple gun
- Bradawl

CUTTING MEASUREMENTS

Decide whether the blind will sit or outside the window and measure accordingly (see p.156). Then calculate the cutting measurements for fabric and lining as below:



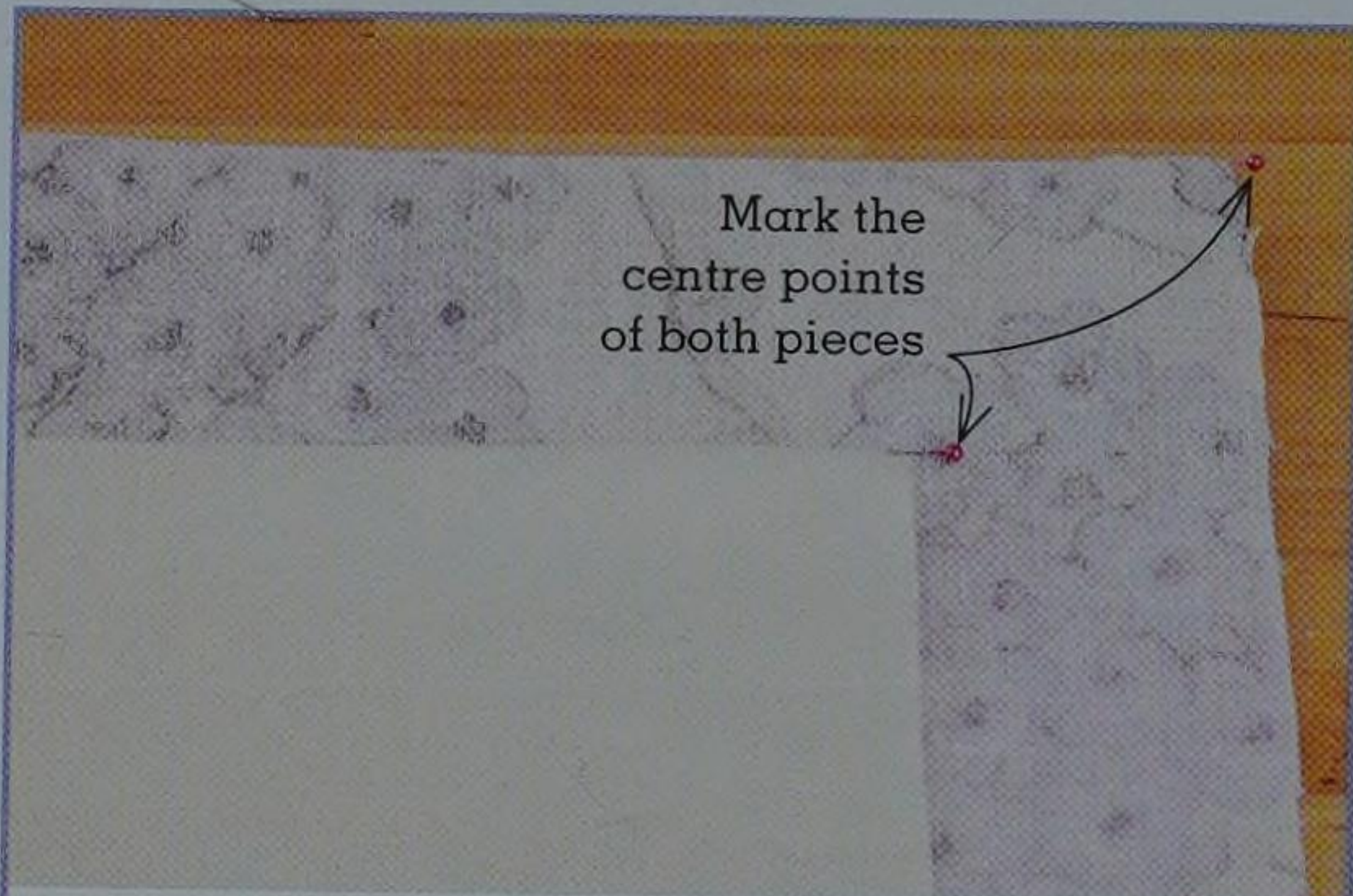
Cutting the fabric



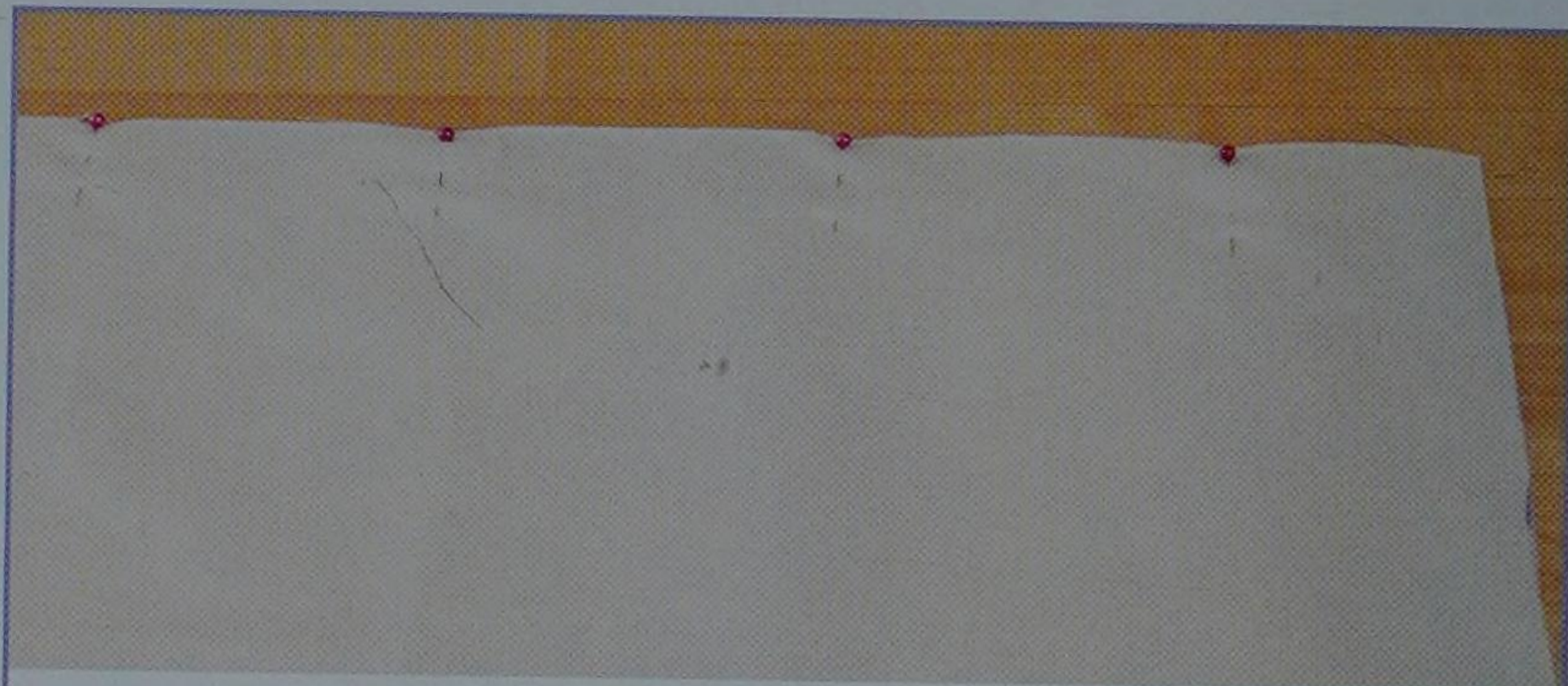
Lay the main fabric on the work surface right side up. Square off the bottom (see p.15) and cut off the excess. Measure, mark, and cut the fabric following the instructions above.



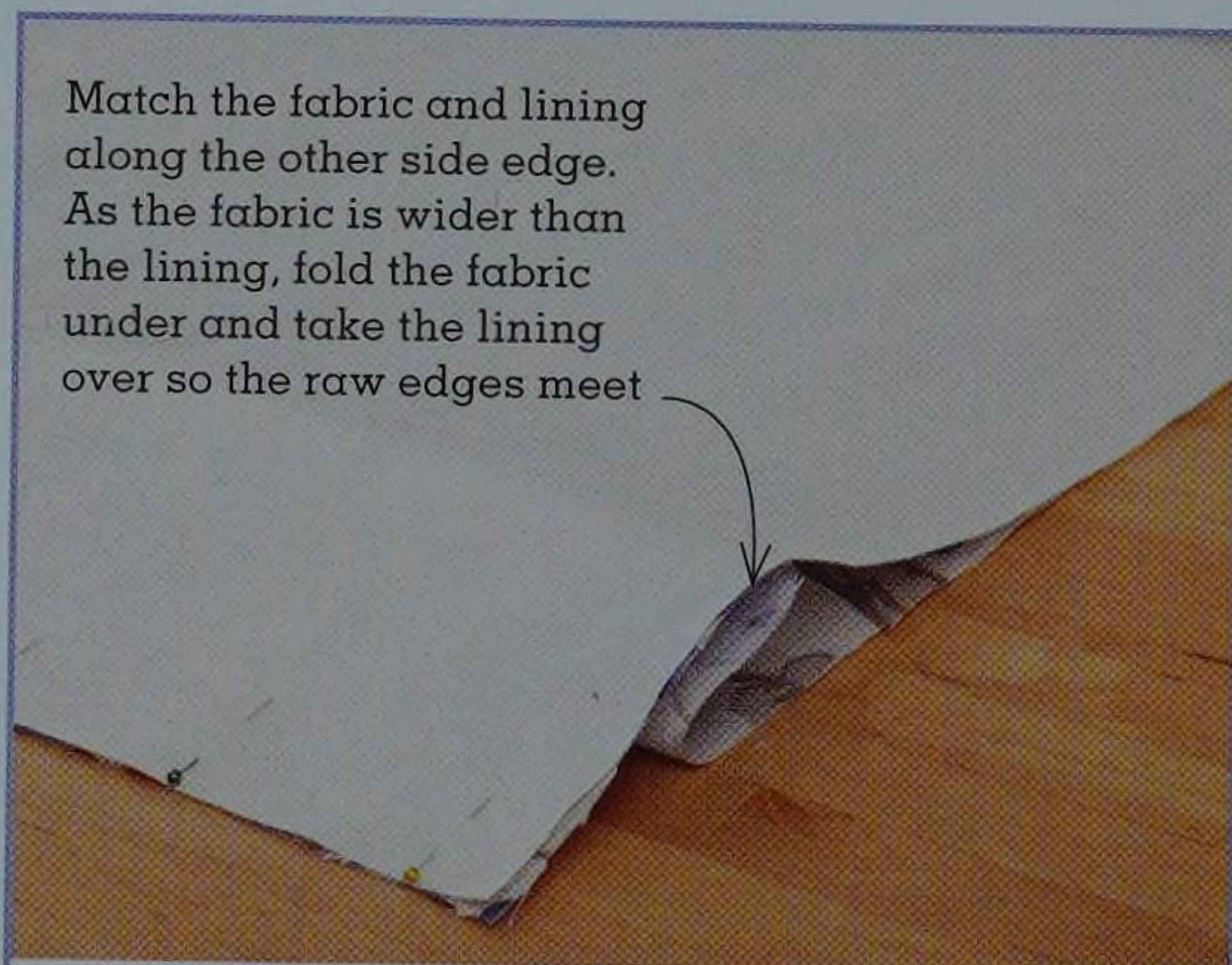
Joining fabric and lining



1 Fold the fabric in half lengthwise and mark the centre points top and bottom with pins. Square off the lining, as before, and cut to the desired width. Mark the centre points top and bottom, as before.



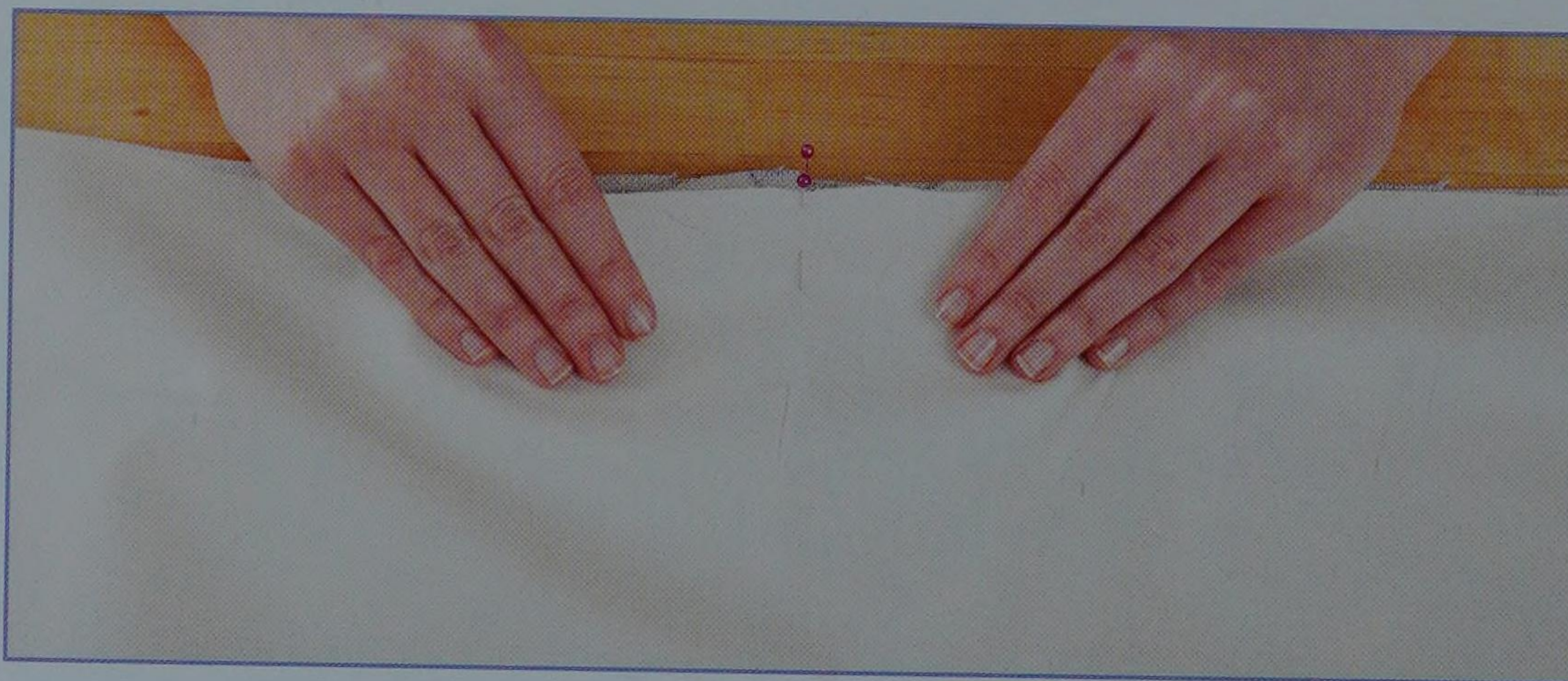
2 Lay the fabric and lining right side to right side. Match the bottom edge and one side edge. Pin together along the side edge, making sure the raw edges remain aligned.



3 Pin together, then machine along both side edges from top to bottom with a 1.5cm ($\frac{5}{8}$ in) seam allowance. The blind and lining now form a tube.



4 Lay the tube on the ironing board. Manoeuvre the seams so that they are not at the edges of the tube, then press both seam allowances towards the main fabric along both seams. This will encourage the seam allowances to lie flat when the blind is turned to the right side.



5 Turn the blind right side out and with the main fabric face down, match the centre points of the main fabric and the lining, top and bottom.





6 Smooth out the blind from the centre to the edges. Equal 1.5cm ($\frac{5}{8}$ in) returns of the main fabric should now be visible along either edge and the seam allowances should lie flat under the returns.

Preparing for the lath



1 With the blind face down, fold over 1.5cm ($\frac{5}{8}$ in) along the bottom edge.

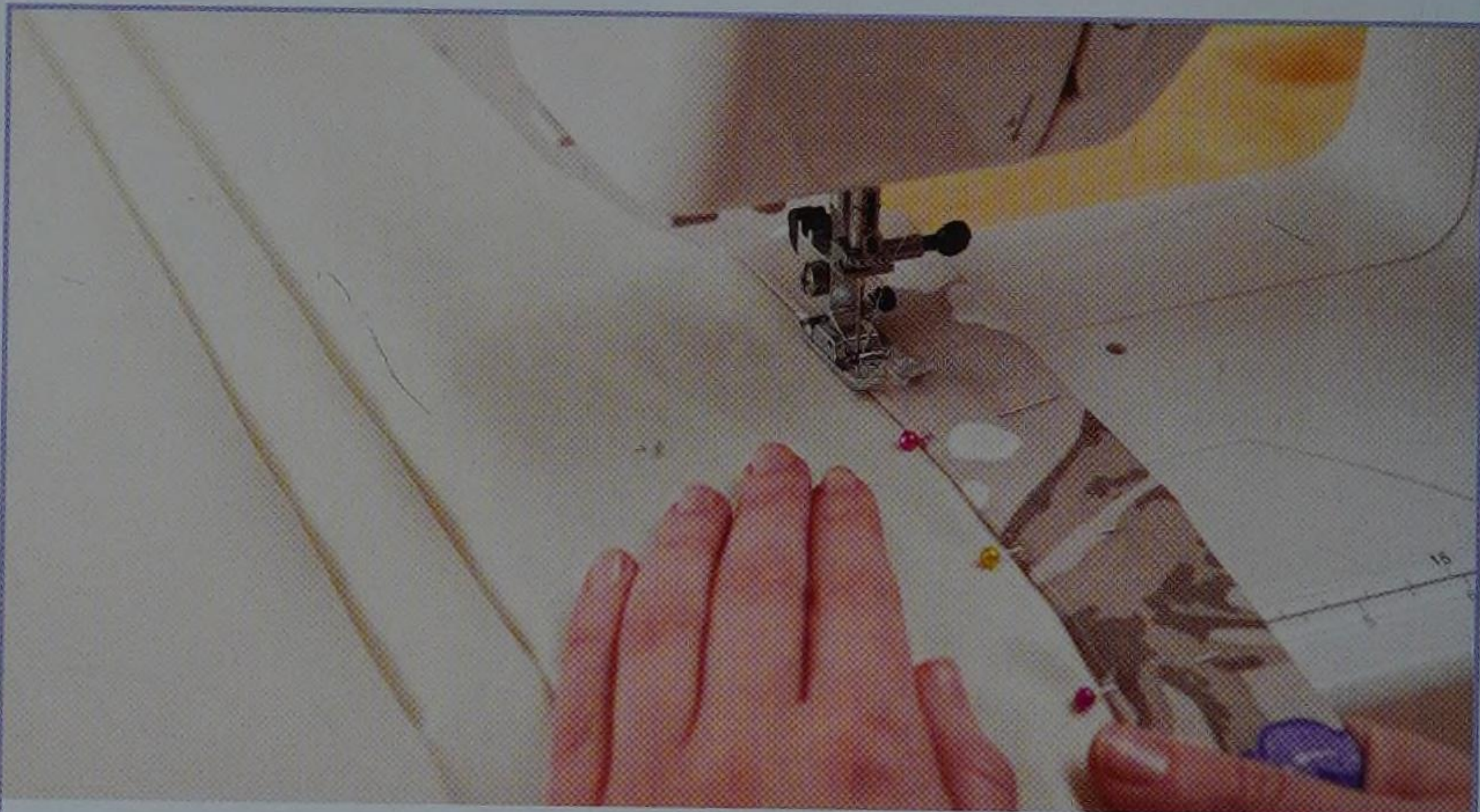


2 Fold over another 3.5cm ($1\frac{3}{8}$ in) to make a hem. Press.





3 Pin the corners of the hem in place first, ensuring they do not overhang the edge of the blind. Then pin along the hem, taking in any excess.

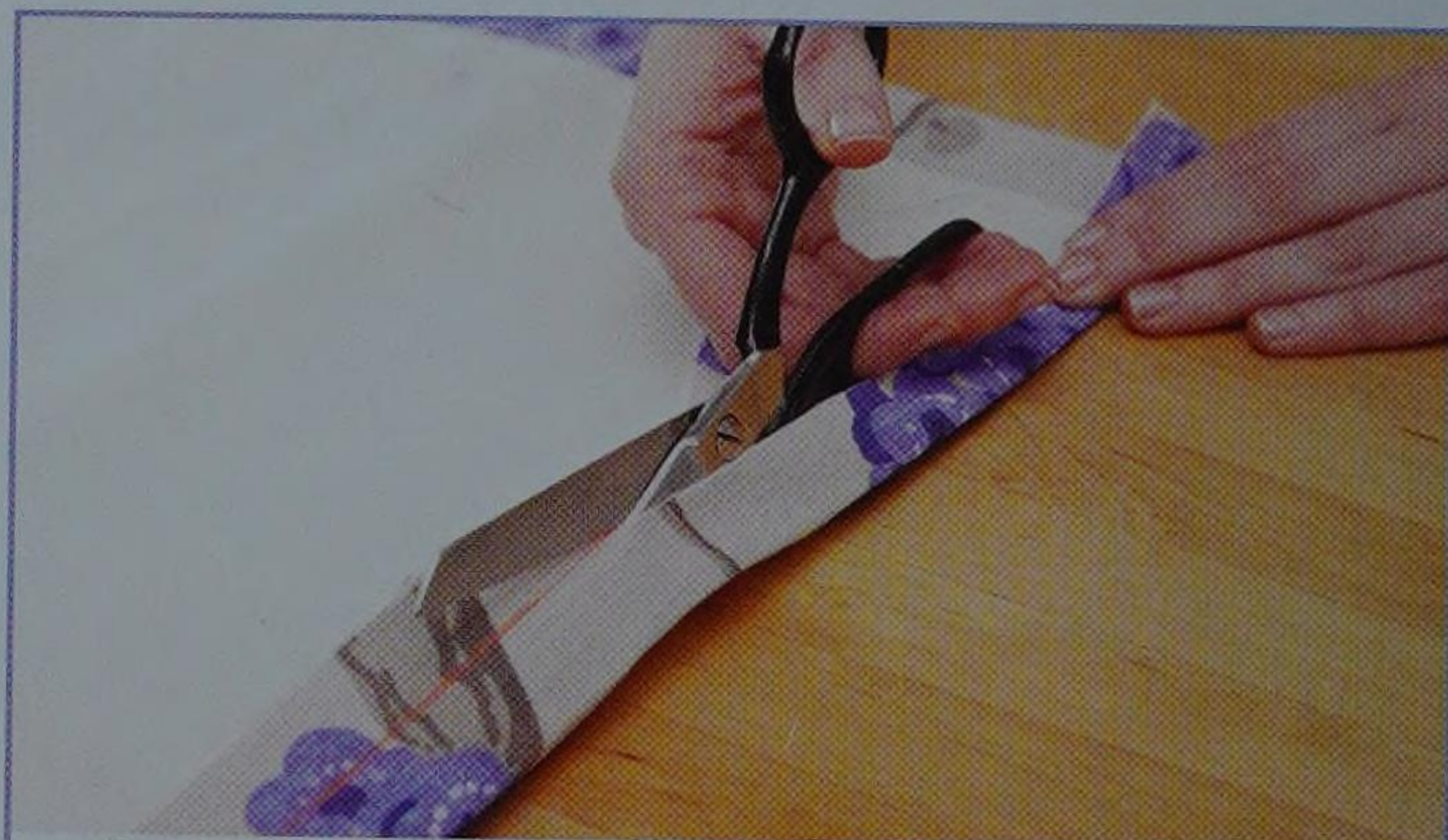


4 Using stitch length 3, bobbin thread to match the main fabric, and with the needle to the left to allow you to stitch as close to the edge as possible, machine along the folded edge. Press to set the stitches. This is the channel for the lath at the bottom of the blind.

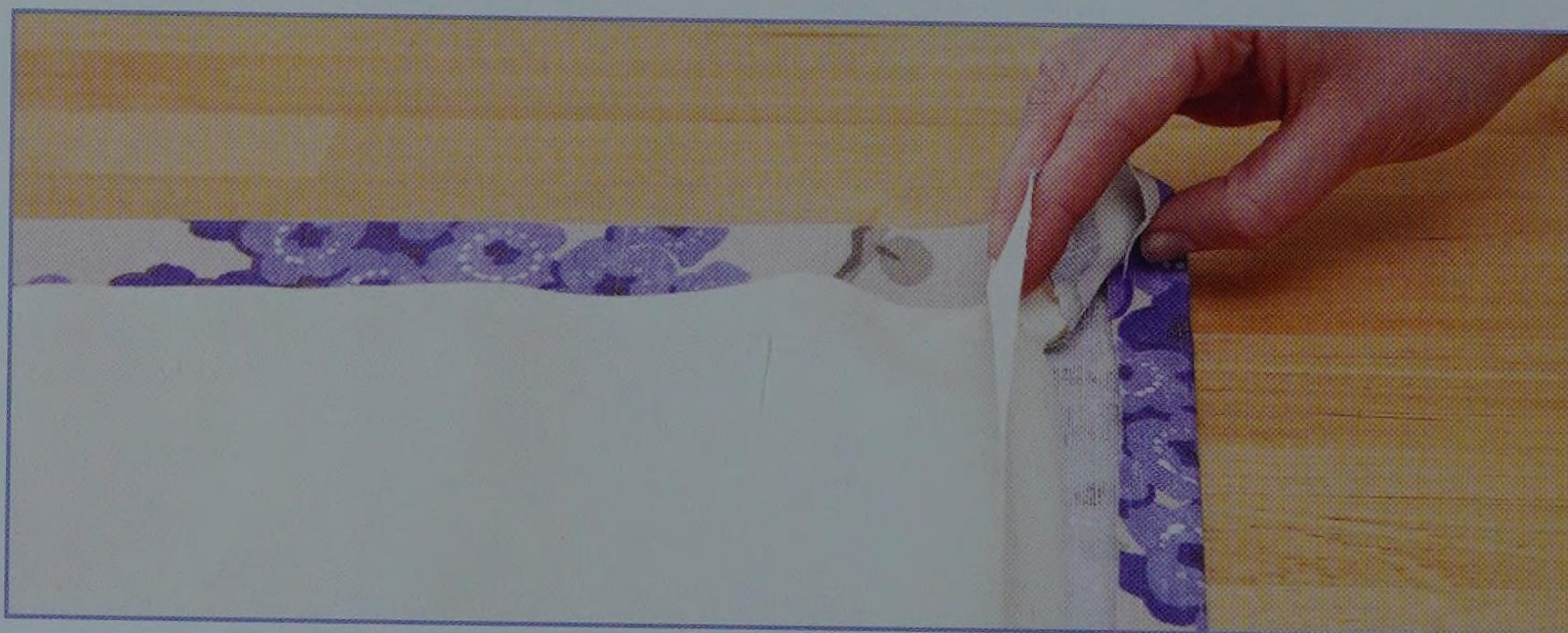
Attaching the Velcro tape



1 With the blind face down, measure the finished length up from the bottom edge at several points across the width. Mark with a row of pins.



2 Turn the fabric over along the pinned line. Press, then draw a line 2cm ($\frac{3}{4}$ in) from the folded edge. Cut along the line.



3 Unfold the fabric and separate the main fabric and the lining. Re-fold the main fabric along the foldline.





- 4** Fold the fabric around the corner of the blind, then fold the corner back into place.



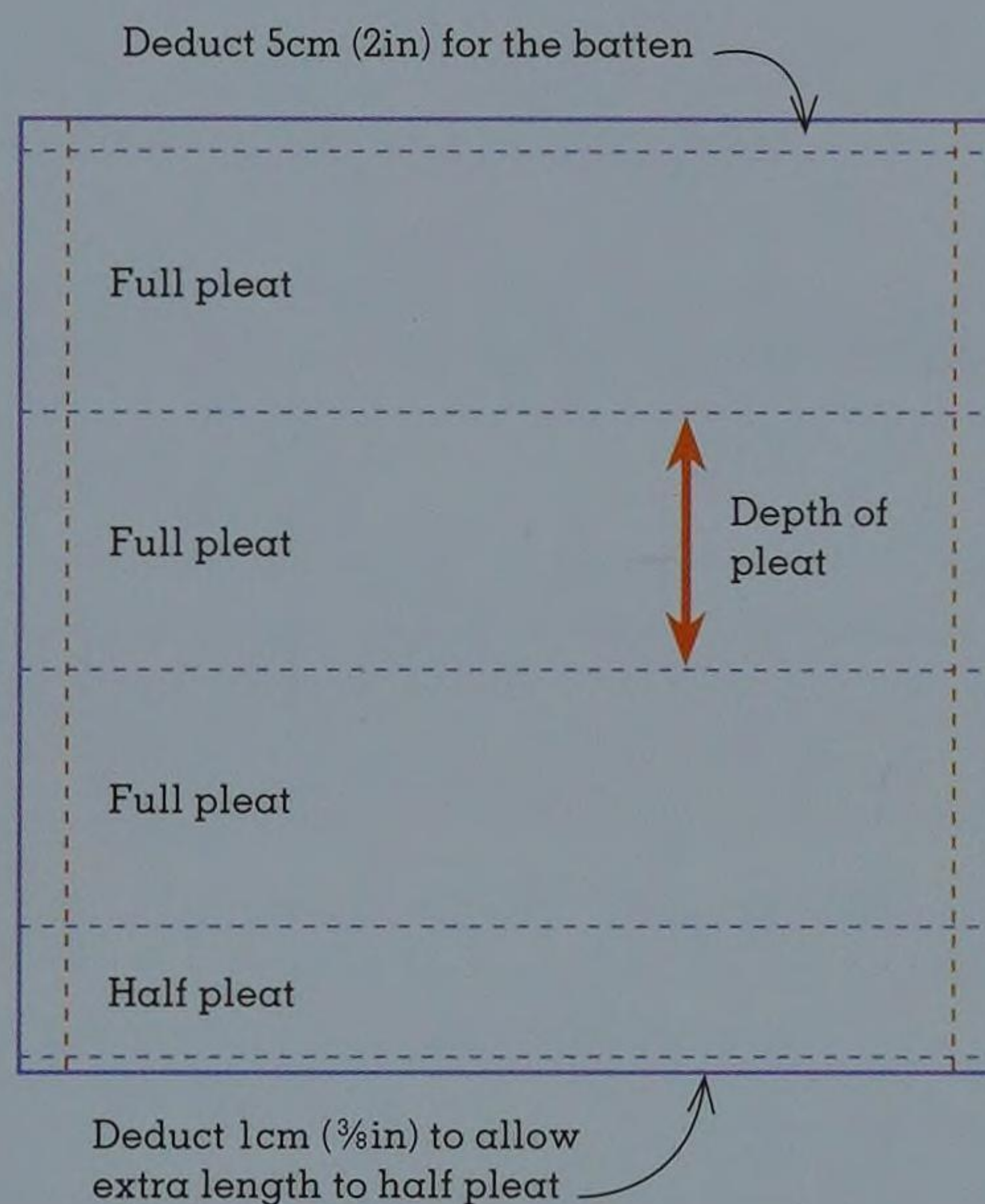
- 5** Fold the edge of the lining under so it sits 5mm ($\frac{3}{16}$ in) below the top edge of the blind. Press.



- 6** Cut a length of looped Velcro tape to the width of the blind. Position the Velcro tape along the top edge of the blind, approximately 3mm ($\frac{1}{8}$ in) down from the edge. Pin then machine stitch the Velcro tape in place along both long edges.

Calculating the pleats

- A Roman blind has a half pleat at the bottom and a number of full pleats. The half pleat is made a little longer so that when the blind is up the half pleat extends further than the folded pleats.
- For blinds up to 150cm (60in) long, the optimal depth of each full pleat is 20–30cm (8–12in). For longer blinds, the optimal depth is 30–40cm (12–16in).
- Start by measuring the length of the blind from top to bottom. Deduct 5cm (2in), which is the depth of the batten, then deduct another 1cm ($\frac{3}{8}$ in), which is the extra length you need for the half pleat.



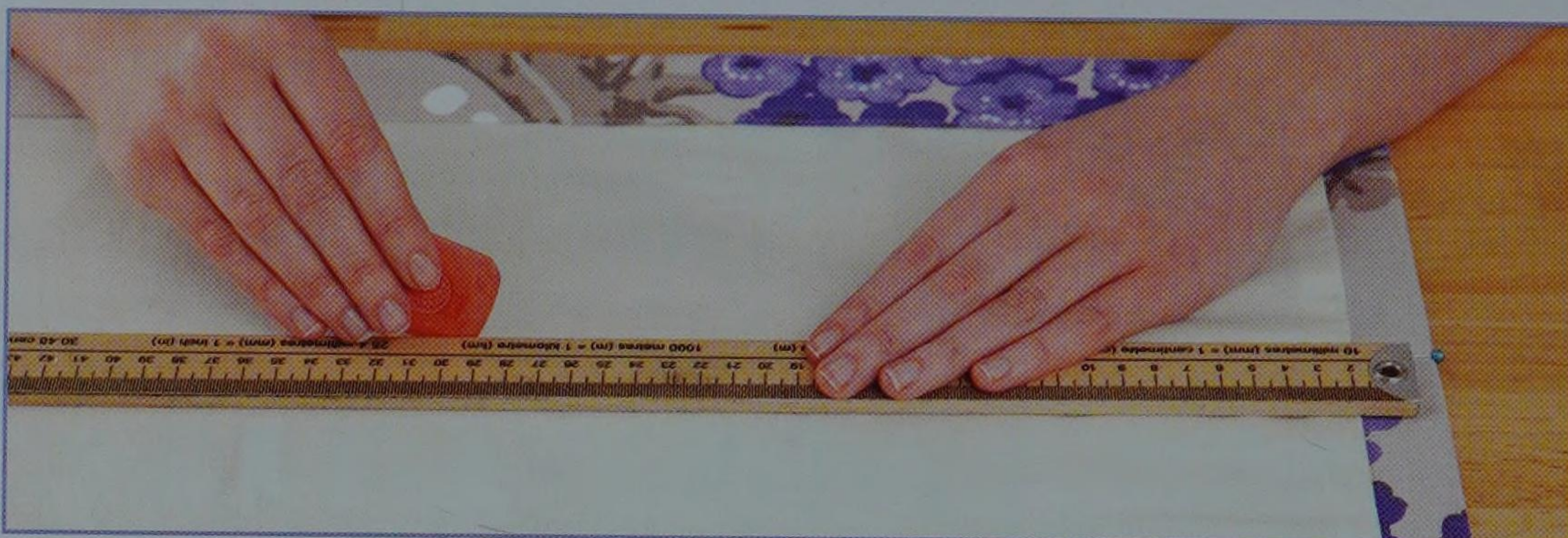
- After making the deductions, divide the remaining amount by 3.5, 4.5, 5.5, or 6.5, depending on which of these calculations results in the optimum pleat size.
- Round the resulting number up or down to the nearest half centimetre (quarter inch).
- If rounding down, multiply this difference (however small) by the number of full folds there are in the blind.
- To calculate the depth of the half pleat, divide the measurement of a full pleat in two. Add the 1cm ($\frac{3}{8}$ in) deducted at the beginning and add any excess you calculated in the step above.



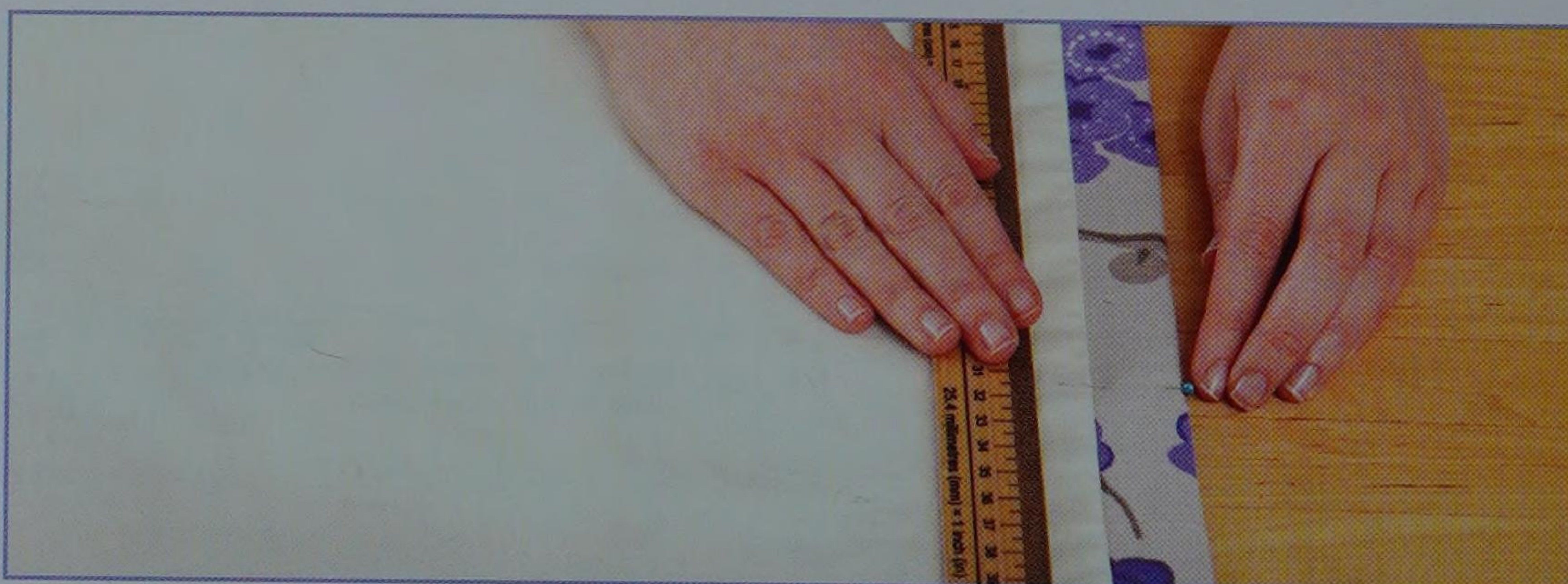
Marking the pleats



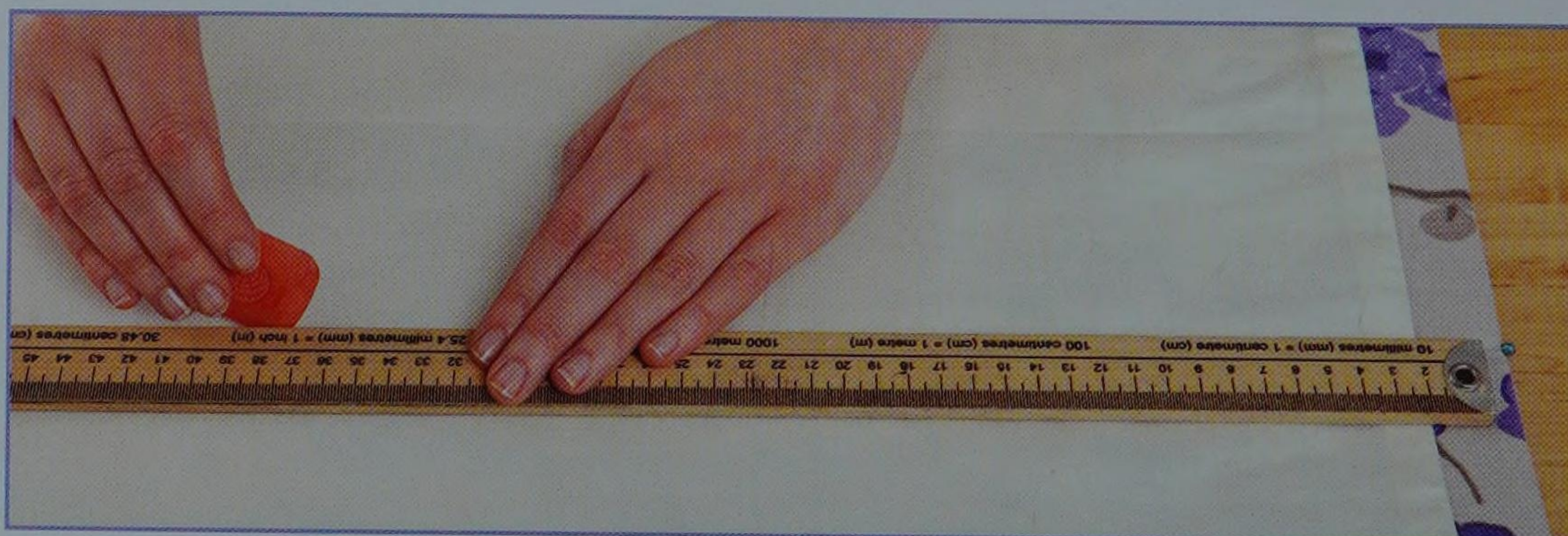
1 Calculate the measurements for the pleats (see p.177). With the blind face down and starting from the hem, measure the depth of the half pleat along one return and mark it with a pin. Mark in the same way along the other return.



2 Check your measurements to ensure they are correct and equal on both sides. Then, using the metre rule, draw a very faint chalk line across the blind from pin to pin.



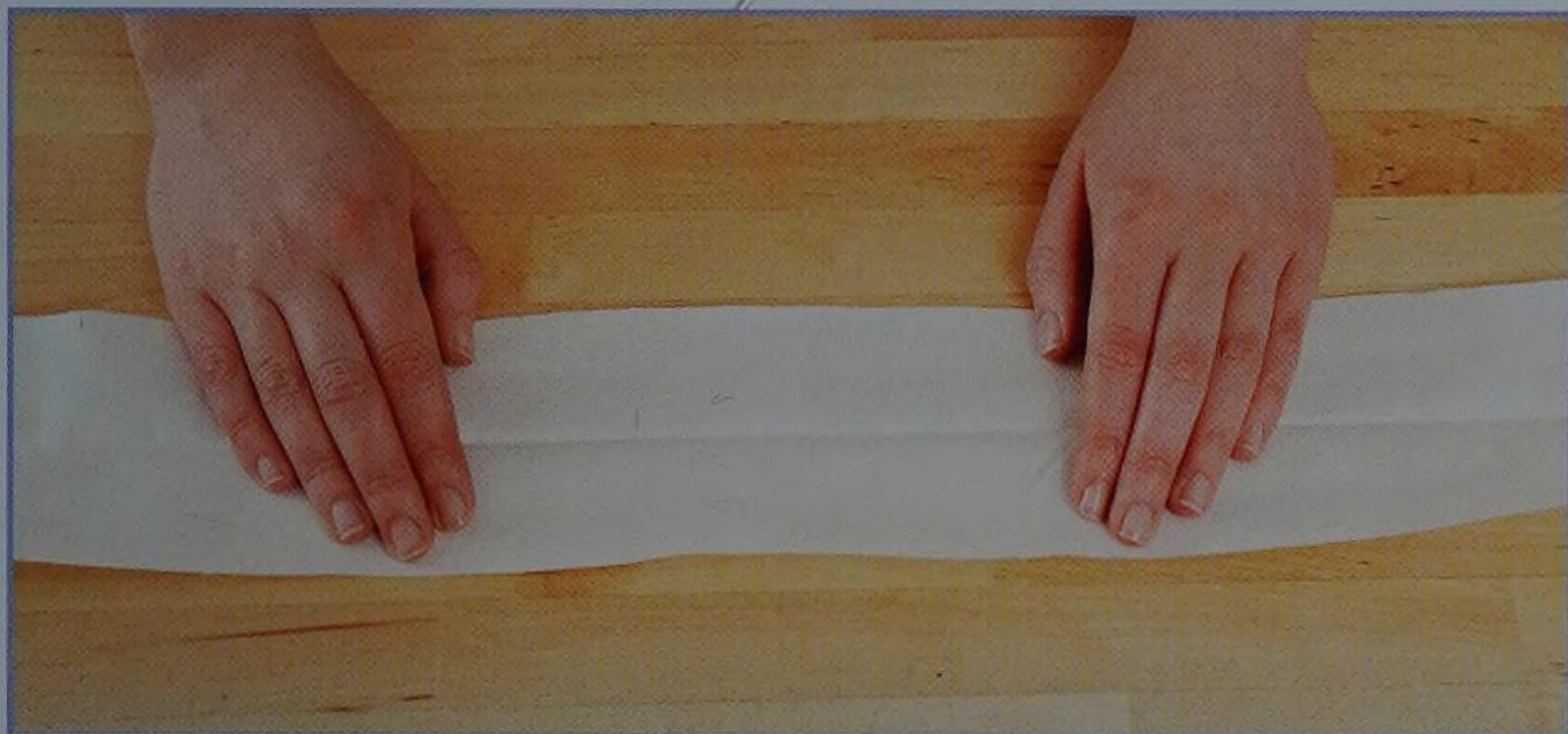
3 Measure the depth of the first full pleat from the first line and lightly mark. Again, check your measurements and mark with pins as before.



4 Lightly draw a line to join the second pair of pins. Repeat Steps 3–4 to mark the positions of all the pleats.



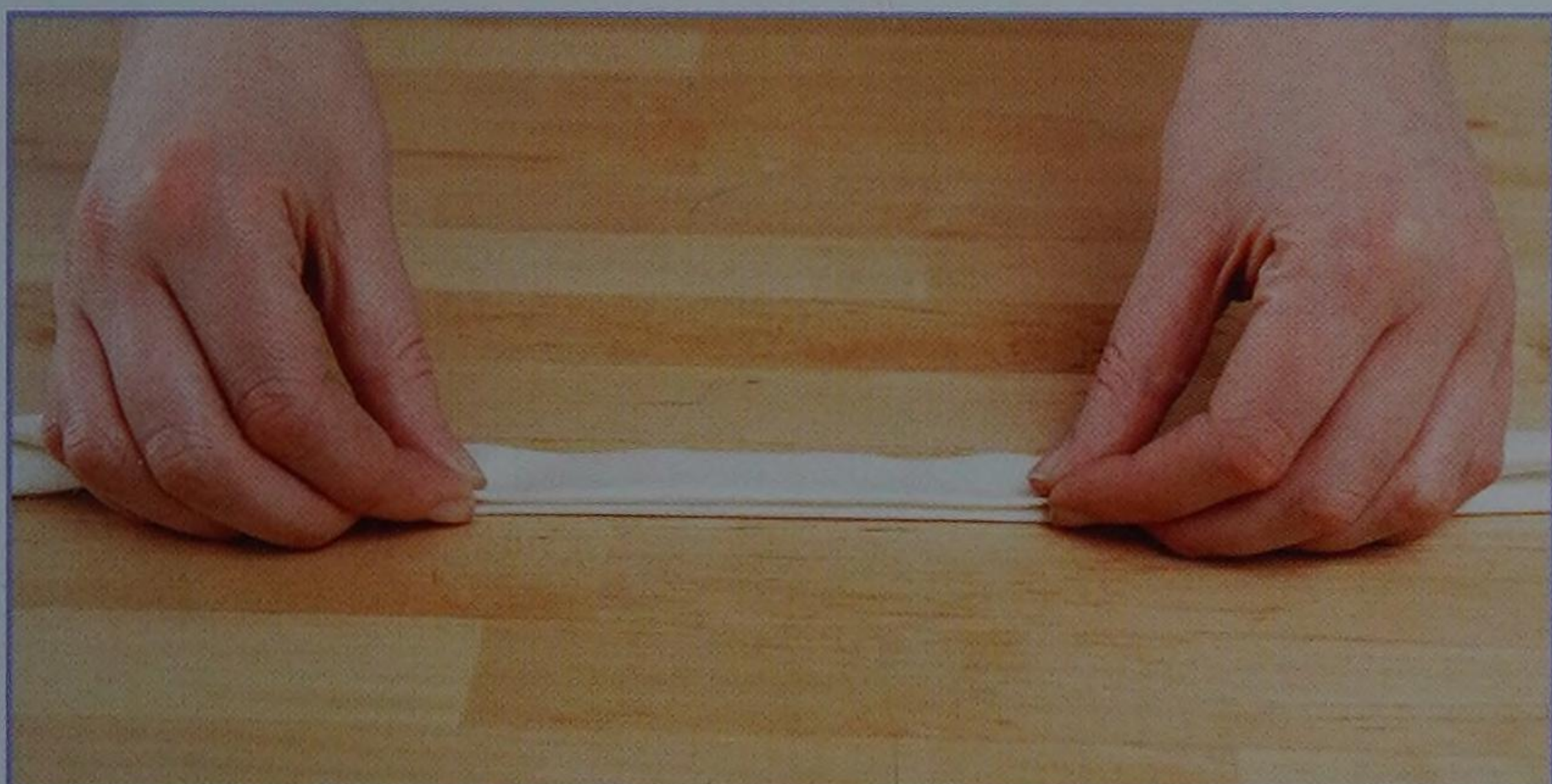
Preparing for the rods



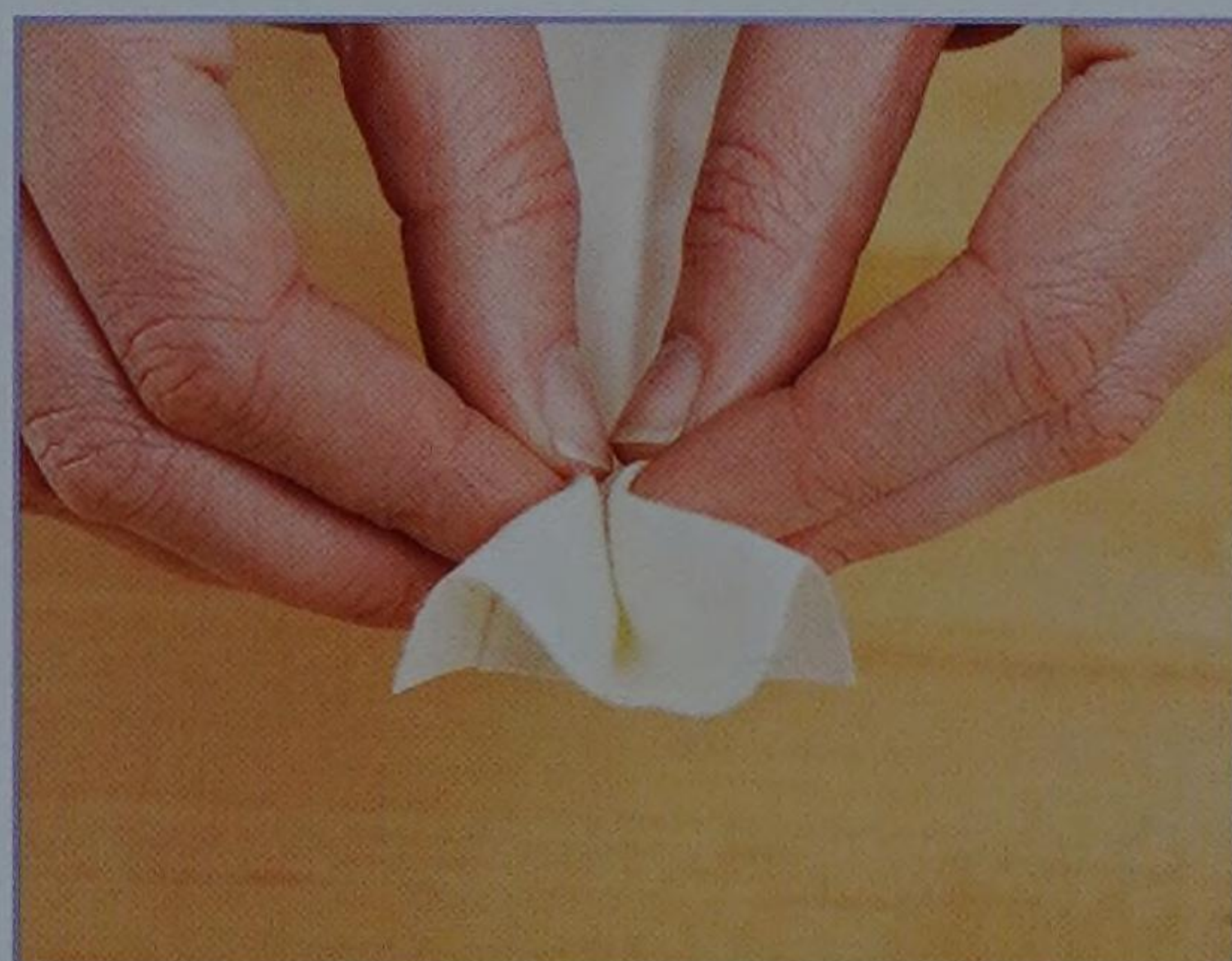
1 Cut strips of lining fabric 9cm (3⁵/₈in) deep and the finished width of the blind. Fold each strip in half lengthways, then press. Open them out again.



2 Fold the raw edges into the centre fold and press again.



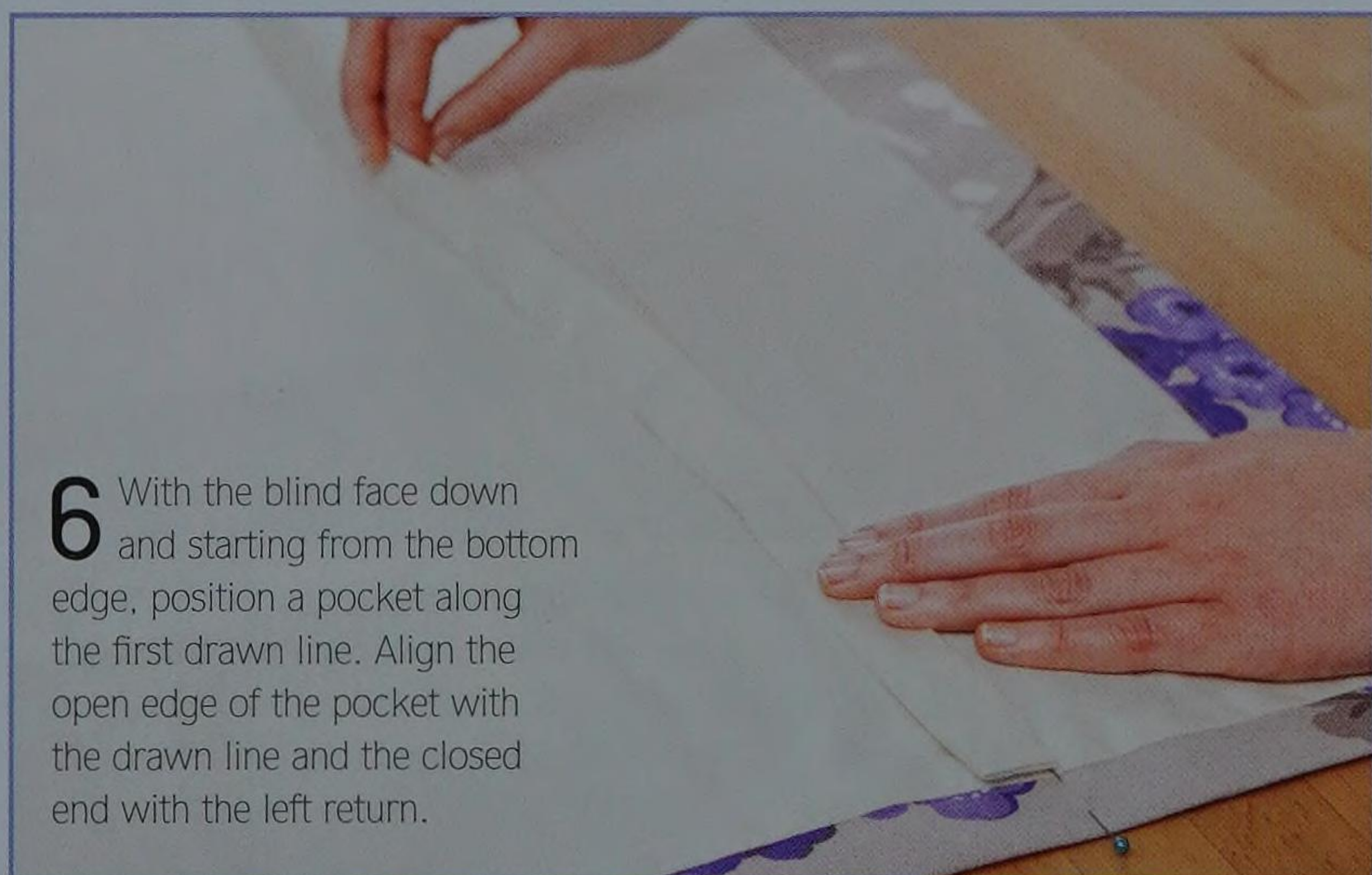
3 Re-fold along the centre line, matching the folded edges. Press.



4 At one end of each strip, fold the strip right sides together. Machine stitch the end closed with a 1.5cm (⁵/₈in) seam allowance.

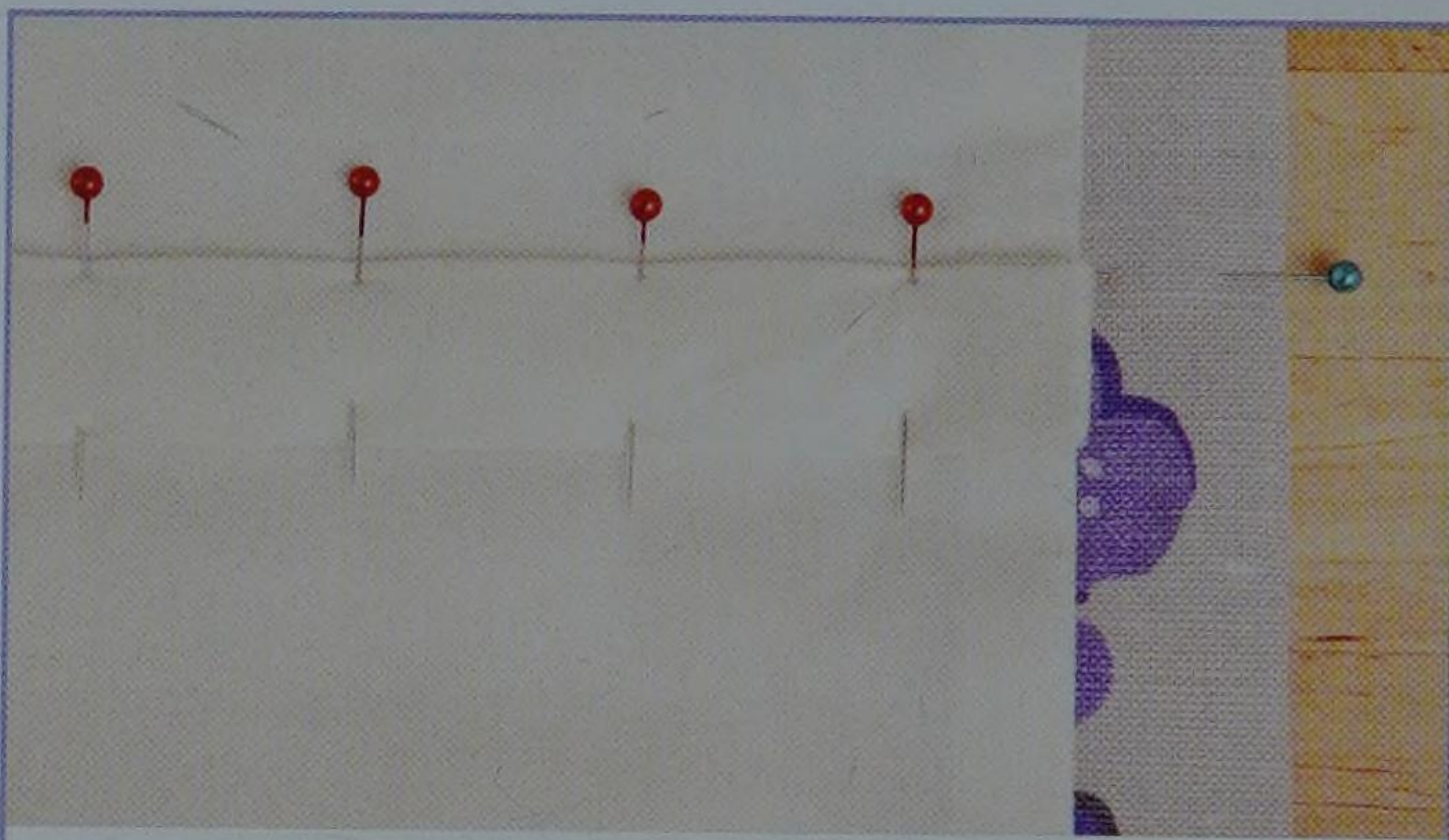


5 Turn each end to the right side, tucking the raw edges inside.



6 With the blind face down and starting from the bottom edge, position a pocket along the first drawn line. Align the open edge of the pocket with the drawn line and the closed end with the left return.

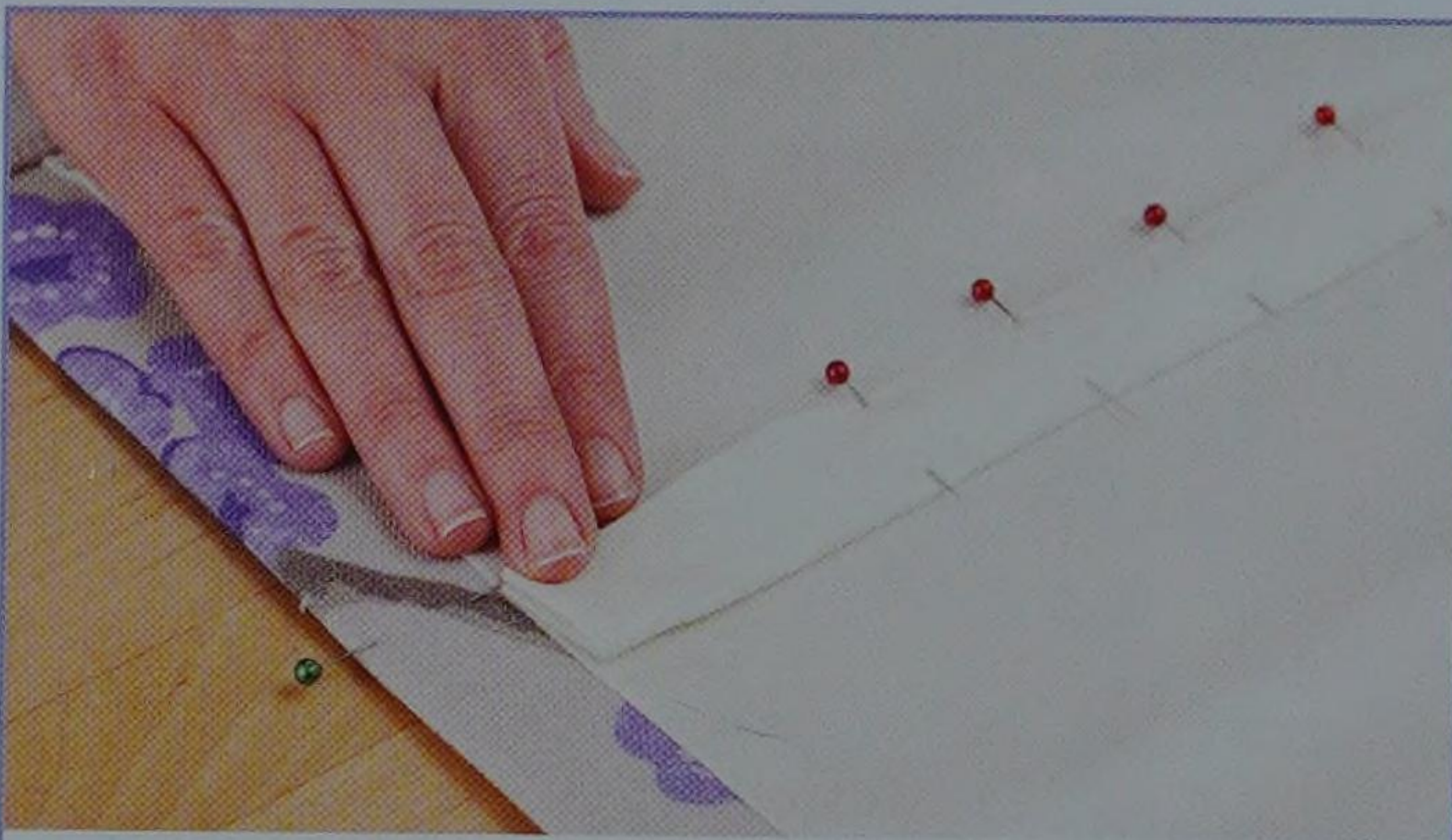




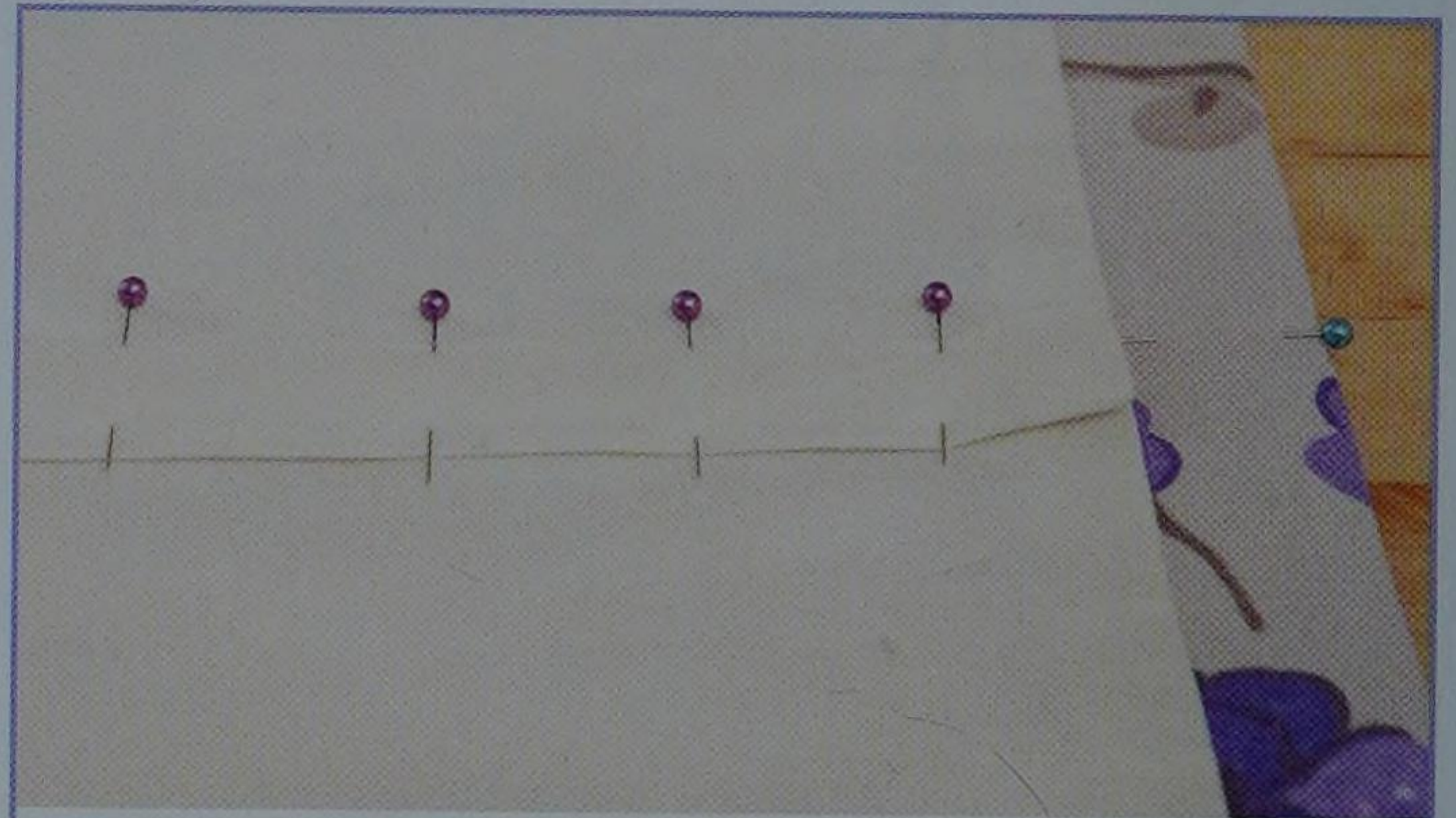
7 Pin the pocket to the blind at regular intervals. Take care to keep the tension even.



8 To neaten the open end of the pocket, first open out the pocket fold. Then turn the raw edge back towards the pocket so that the folded edge is level with the lining.



9 Fold the end of the pocket back into place and secure with a pin.



10 Pin on the remaining pockets in the same way.



11 Using bobbin thread that matches the main fabric and upper thread that matches the lining, machine the first pocket in place as close to the pinned folded edge as possible. Adjust the position of the needle if necessary to allow you to stitch closer to the edge.



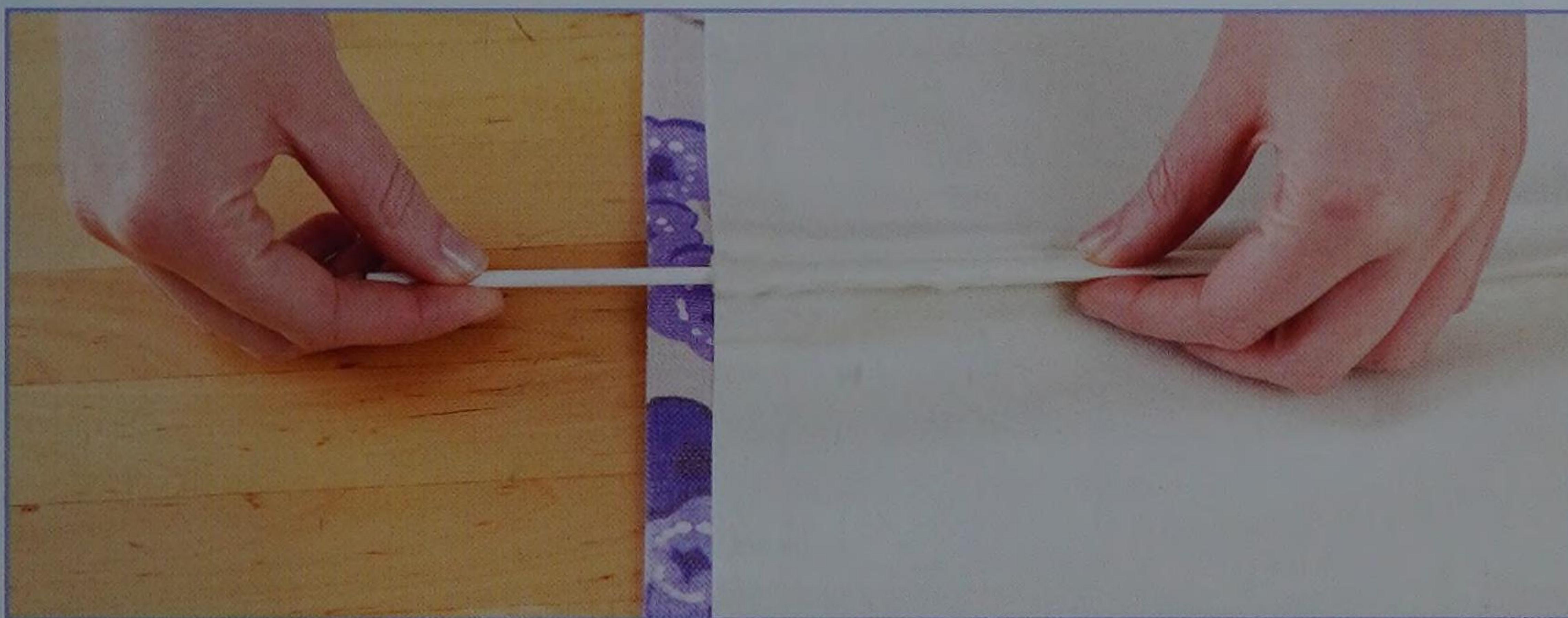
12 Machine stitch the remaining pockets in place, folding the blind under the arm of the machine as you go. You now have a pocket for each rod.



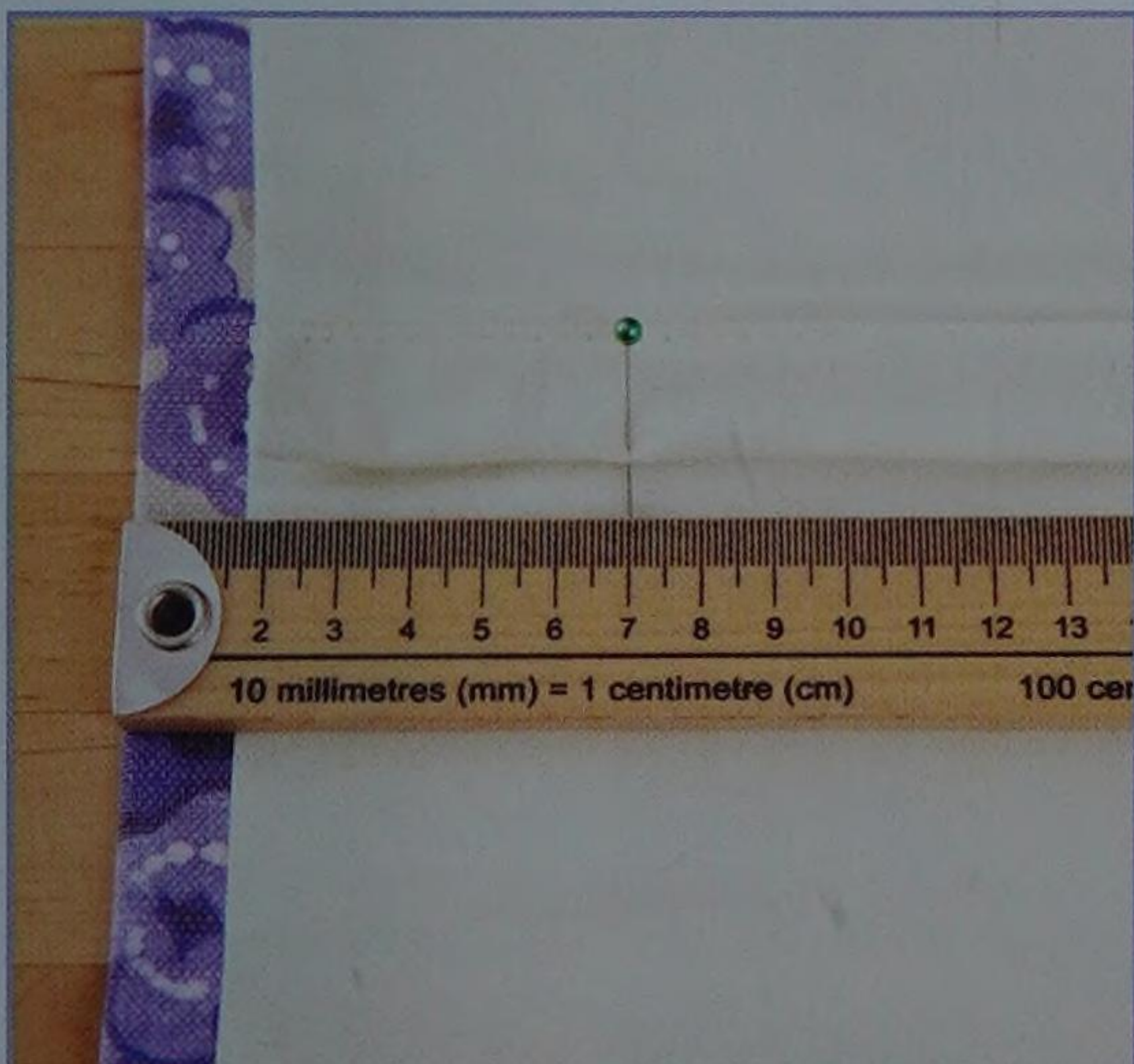
Assembling the blind



1 Insert a length of wooden lath inside the channel at the bottom edge. Slipstitch (see p.18) both ends of the channel closed.



2 Cut the required number of rods 1 cm ($\frac{3}{8}$ in) shorter than the pockets. Slip the rods in the pockets and slipstitch the open end of each pocket closed.

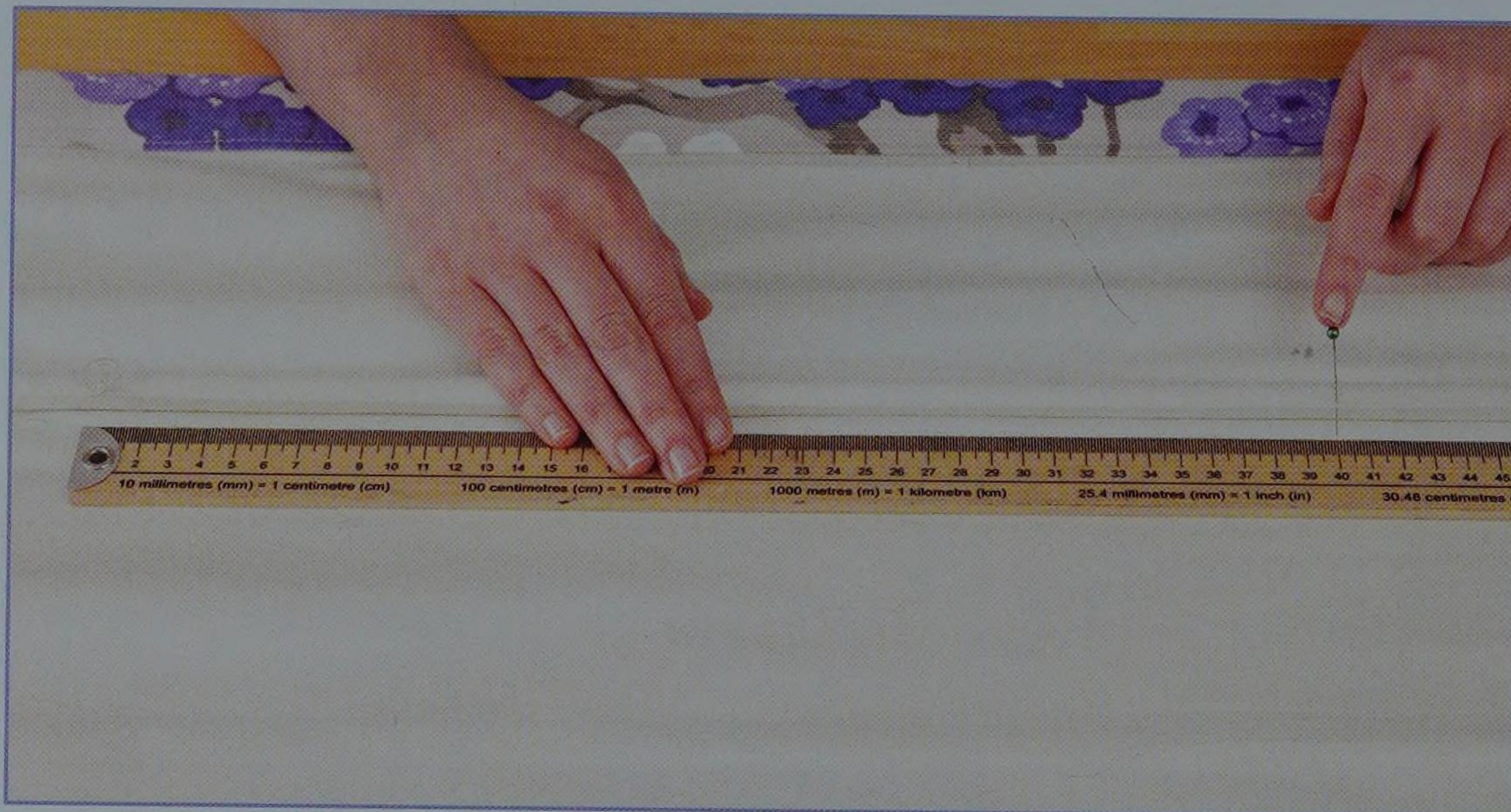


3 With the blind face down, measure 7cm ($2\frac{3}{4}$ in) along the first pocket from the edge of the blind. Mark with a pin. Repeat for both ends of all the pockets.



4 Knot the thread in your needle and sew through the fabric from back to front at the first pin. Holding the ring in place, take a stitch through the front of the ring and back through the fabric. Repeat a few times. To finish, wrap the thread around the ring and take the needle through the loop in the thread to secure. Repeat to attach a ring at the other pins.

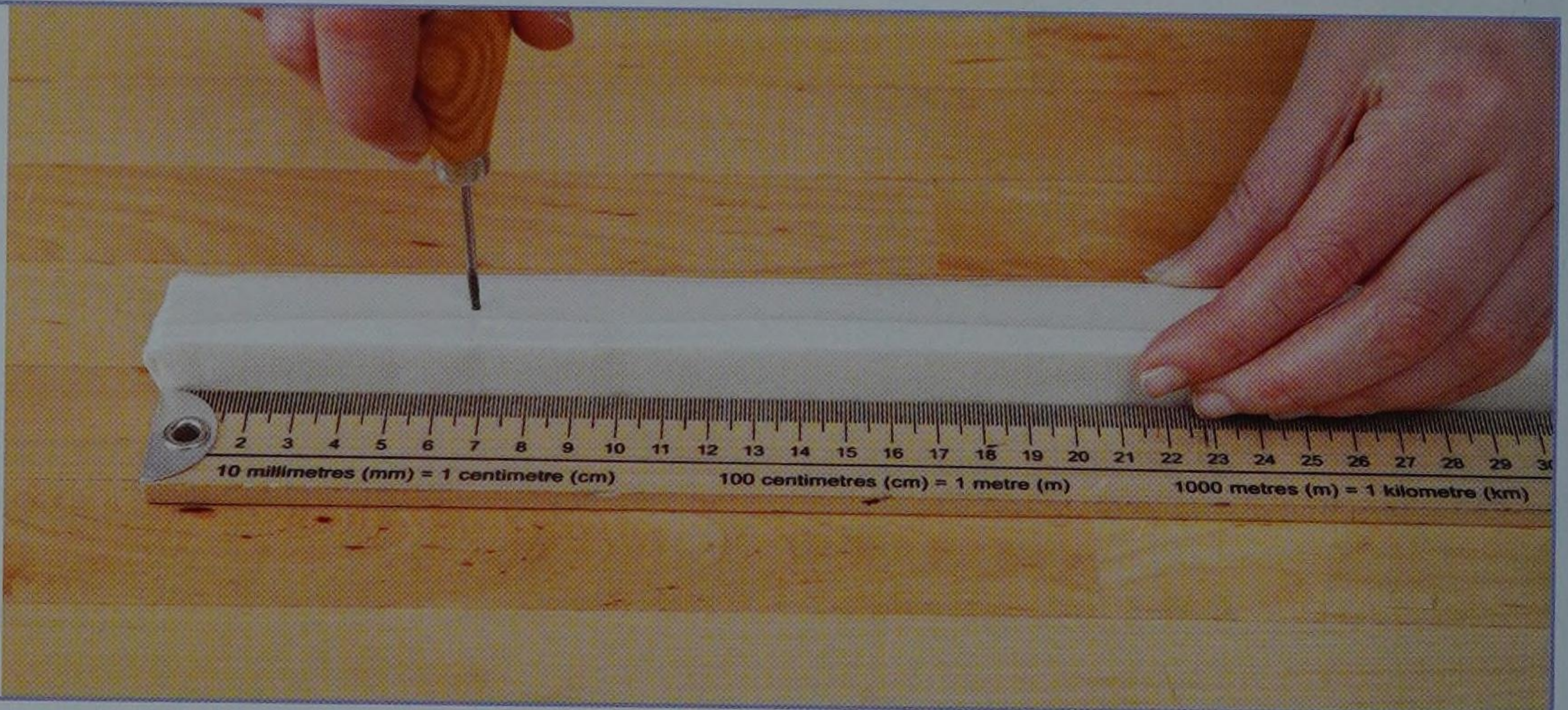




5 Mark the position of the rest of the rings along the first pocket between the rings at either end, first spacing them out by eye. Measure to ensure they are evenly spaced and no more than 40cm (16in) apart. Mark the position of each with a pin, then stitch on the rings at the pins as above. Sew rings to the other pockets, aligning them vertically.

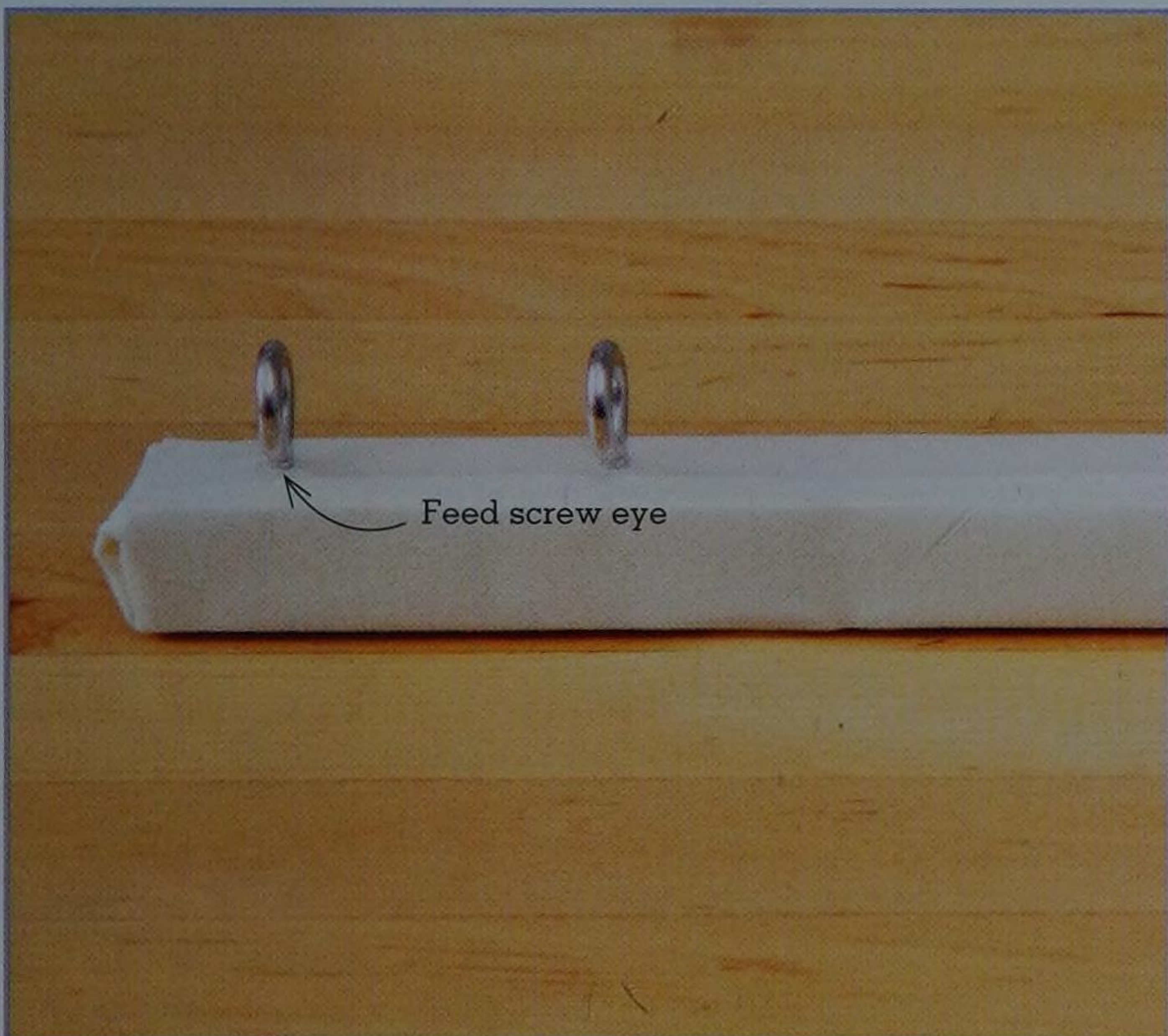
Preparing the batten

1 Cover the batten with calico and attach a length of hooked Velcro tape (see pp.169–170, Steps 1–4). Turn the batten so that a face that is adjacent to the Velcro tape is facing you. Use a bradawl to make a hole 7cm (2¾in) from each end. Insert a screw eye.



2 Measure the horizontal distance between the rings on the blind and using these measurements, insert the remaining screw eyes in the batten.



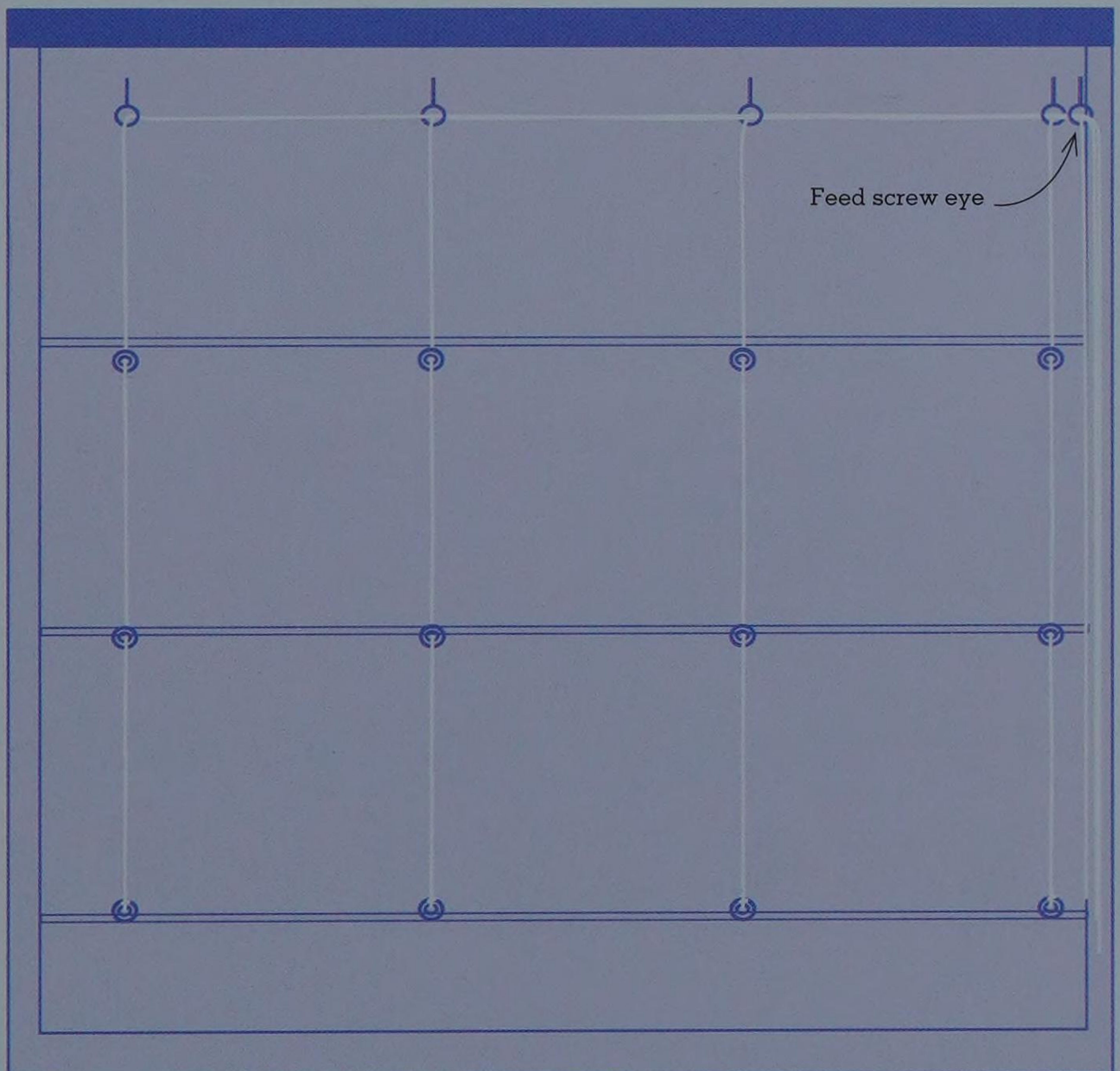


3 Decide at which side of the blind you would like the pull cord to be. With the Velcro tape facing away from you, add one more screw eye – the feed screw eye – between the end of the batten and the first screw eye on that side.



4 Calculate how much blind cord is needed by adding the length of the blind to the width plus 1m (40in). Cut one length for each line of rings. Attach a length of cord to each bottom ring, knotting it tightly.

5 Thread the cord through the other rings in the row and through the feed screw eye at the top. Pass each cord through all the screw eyes to its right or left towards the feed screw eye. Check that the blind folds up correctly, then unthread the cords and remove the blind from the batten. Attach the batten to the window frame with the Velcro facing out, rethread the cords, and attach the blind with the Velcro tape. Tie the ends of the cords together in a knot. Attach the cleat to the wall or frame, no lower than 150cm (60in) from the floor to prevent children strangling themselves with the cords. Wrap the cords around the cleat.





Roller blind

A roller blind brings privacy to a room and is a smart, contemporary window treatment that is easy to make, thanks to commercial roller blind kits. Cutting to size, sewing the sides and a hem, stiffening the fabric, and attaching the pole are almost all you need to do for professional results every time.

YOU WILL NEED

MATERIALS

- Fabric
- Matching thread

TOOLS

- Roller blind kit, consisting of pole, batten, and end brackets
- Pins
- Ruler
- Tailor's chalk
- Scissors
- Sewing machine
- Washing line or shower rail (optional)
- Spray bottle (optional)
- Bucket (optional)
- Hacksaw
- PVA solution

BEFORE YOU START

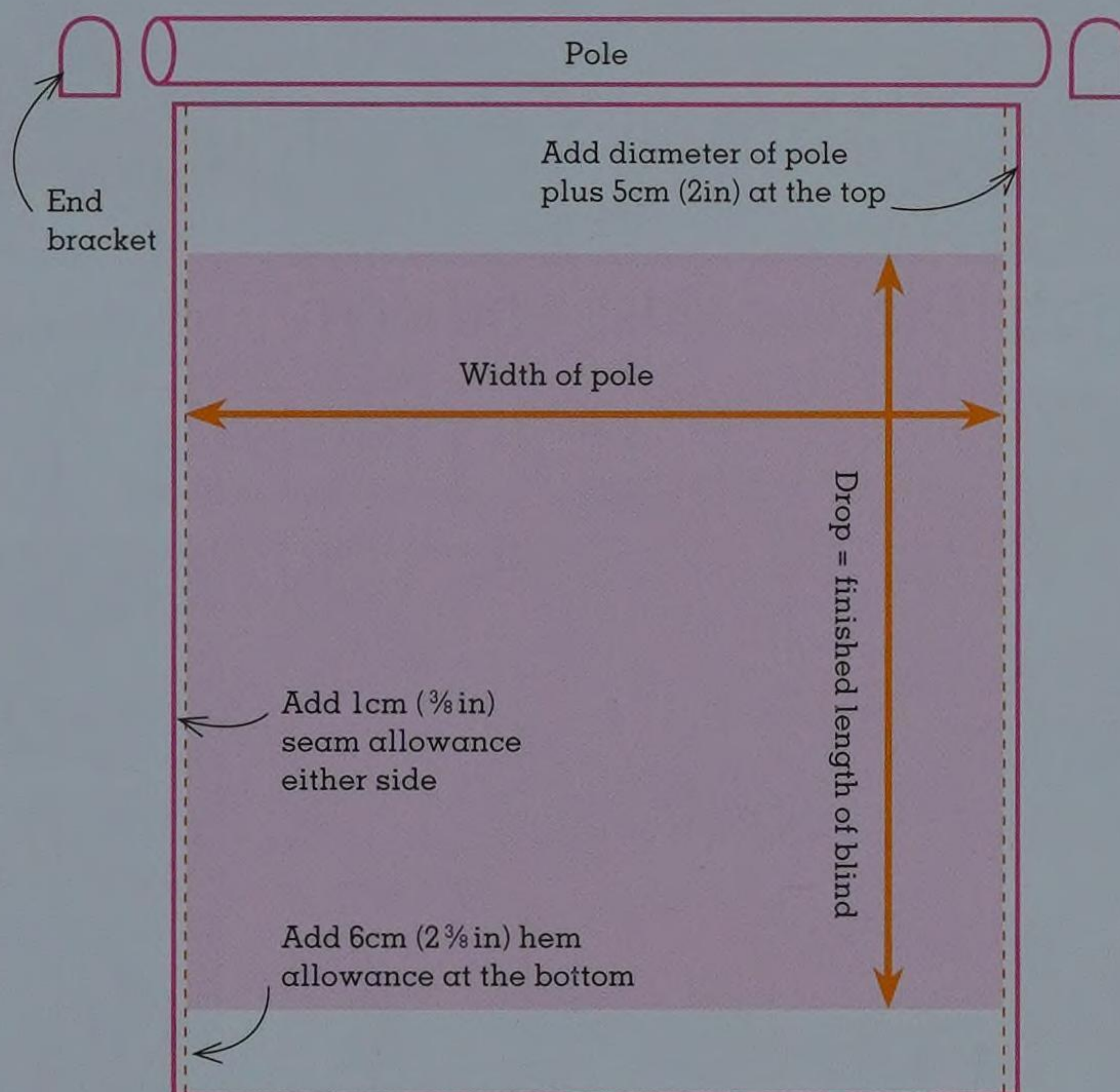
How you measure for a blind will be determined by whether it is to go inside or outside the window recess. Measure the finished width and drop (see pp.156–157). Following the manufacturer's instructions, cut the pole to the required length. Use the diagram, right, to determine the cutting width and length of your blind.

Cutting length:

Drop of blind + diameter of pole + 5cm (2in) at the top + 6cm (2 $\frac{3}{8}$ in) at the bottom for the hem

Cutting width:

Width of pole (excluding end brackets) + 2cm ($\frac{3}{4}$ in) seam allowance



Measuring and cutting out



- 1 Decide which part of the pattern is the centre of your blind. Place a pin at the centre, then add further pins in a straight line above and below this point.



- 2 Divide your cutting width measurement (see diagram) by two. Measure and mark this amount with tailor's chalk either side of the row of pins, the length of the fabric.





3 Decide where you would like the top of the blind to be and draw a line here. Measure the cutting length from this line and mark another line. Cut along the marked lines to cut out the blind.

Stitching the sides and hem



1 With the right side face down, fold over 1cm ($\frac{3}{8}$ in) along each long edge of the blind. Press in place and pin. As the fabric will be treated with stiffener, it will not fray so it does not need to be folded twice.



2 Using invisible thread in the bobbin and a number 3 stitch, machine along the folded fabric as close to the raw edge as you can. Sew both edges of the blind from the same direction.



Fold over
1.5cm ($\frac{5}{8}$ in)

3 With the right side still face down, fold over 6cm ($2\frac{3}{8}$ in) along the bottom edge and press. Unfold the fabric then fold over 1.5cm ($\frac{5}{8}$ in).



4 Refold the fabric along the 6cm ($2\frac{3}{8}$ in) crease to create a channel, ensuring the sides of the fabric line up neatly. Secure with pins then machine stitch as close to the first fold as possible. Move the needle to the left if necessary.



Treating with stiffener and assembling



1 Hang the hemmed fabric on a washing line or shower rail, or ask someone to hold it. Spray with PVA solution and leave to dry. Alternatively, dip the fabric in a bucket of PVA solution and hang it up to dry.



2 Cut the batten to the finished width of the blind using a hacksaw. When the fabric is dry, insert the batten in the hem.



3 Following the manufacturer's instructions, remove the protective layer from the sticky tape on the roller blind pole. Wrap the top, raw edge, of the blind around the pole.

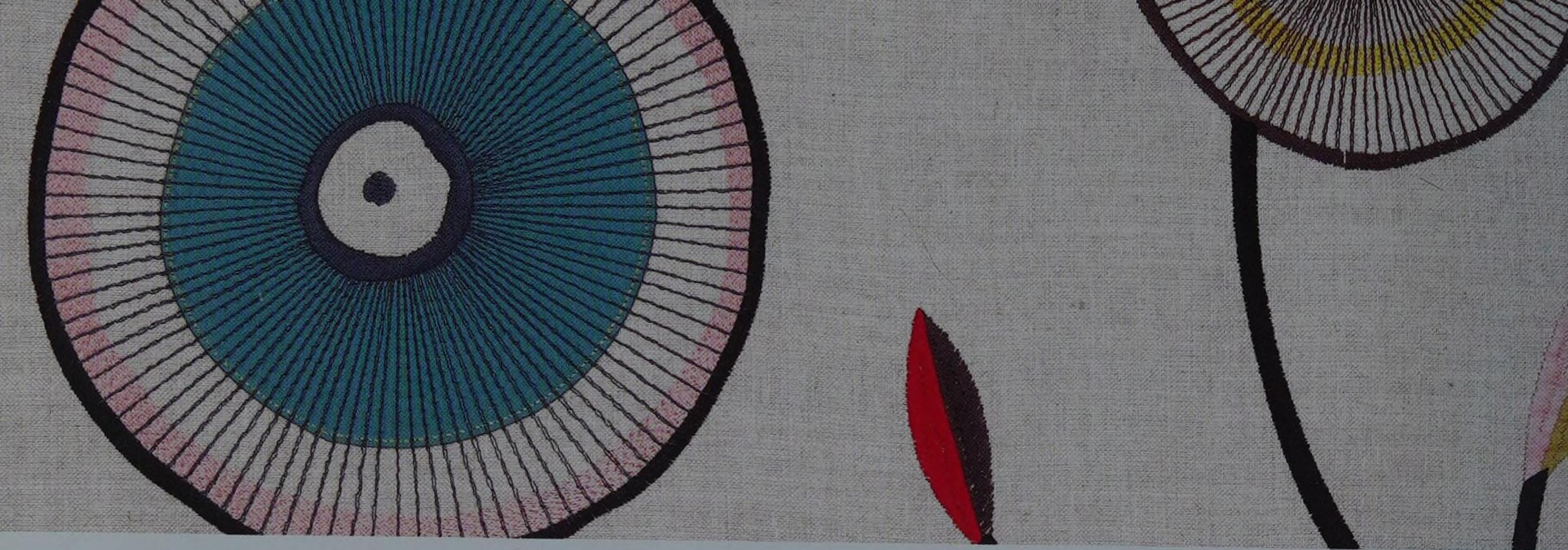


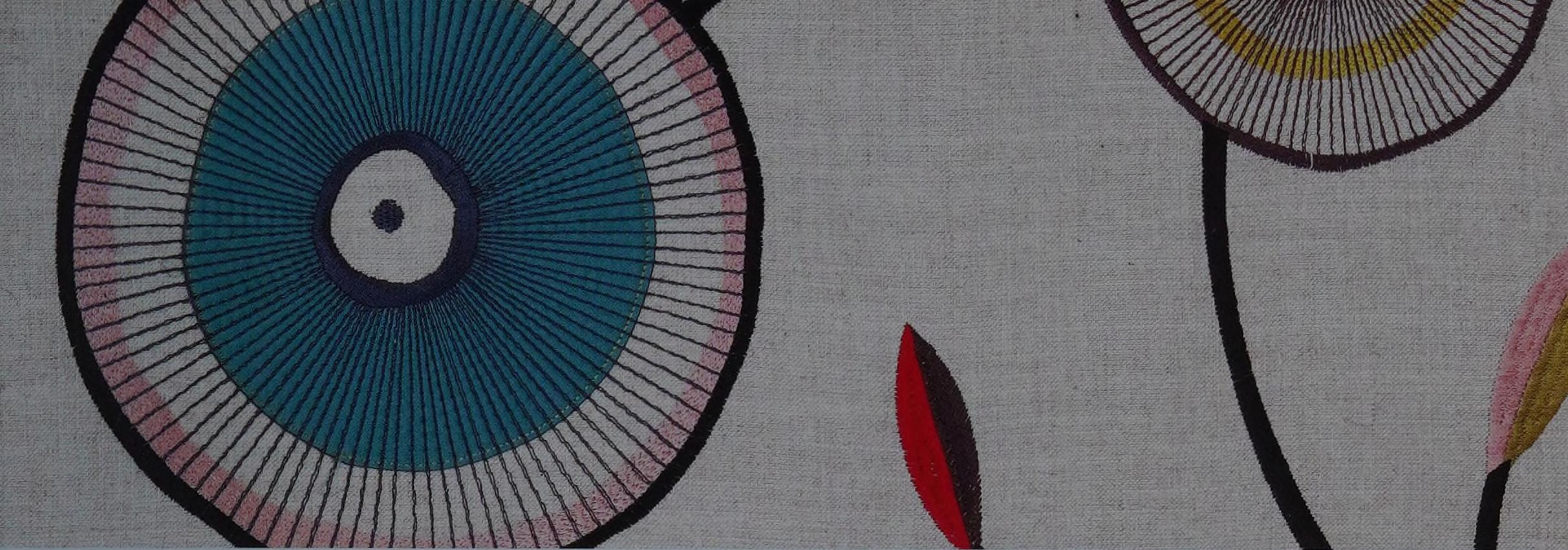
4 Attach the end bracket to stabilize the pole while you stick the raw edge to it.



5 Wrap the blind firmly around the pole. Remove the end bracket. Attach both brackets to the wall and mount the blind.







BEDDING



Making bedding

We spend so much time in our bedrooms that they should be spaces we really love. While the right paint and flooring are good starting points, soft furnishings can make all the difference between stark surroundings and sumptuous ones. Here we look at some of the lovely bedroom furnishings you could make to give your bedroom the edge.

Soft furnishings for beds

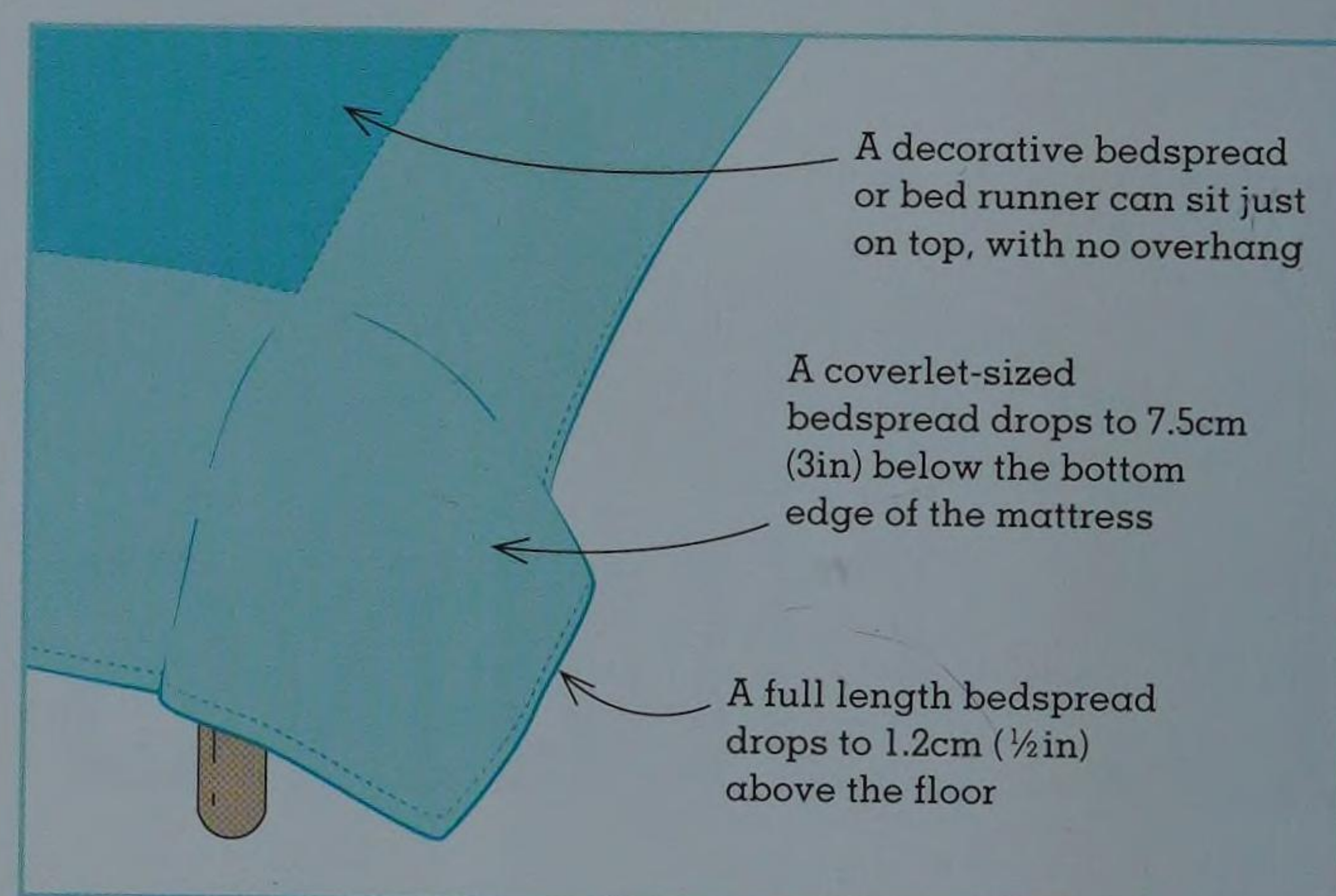
A well-dressed bed makes a bedroom feel luxurious, and having winter and summer sets of soft furnishings is a clever way to freshen up your bedroom from season to season. Failing that, simply changing the soft furnishings once in a while will give your bedroom a quick and easy style makeover. For best results, aim to keep the rest of your bedroom's décor neutral.

BEDSPREAD DROP

The drop, or overhang, of a bedspread or bedrunner is determined by its purpose and your taste. A generous, floor-length bedspread looks fabulous, but there's no point having one if you also have a valance. If that's the case, a bedspread that just overhangs the bottom edge of the mattress is a much better choice.

To calculate the finished width of your bedspread, measure the width of the mattress from side to side. Then measure from the top edge of the mattress down, to the length you'd like your bedspread to be. Multiply this drop by 2 and add it to the width measurement to get the total finished width.

To calculate the total finished length, measure the length of the mattress from top edge to bottom edge. Add just 1 drop to get the total finished length.



New headboards for old

Have you got a tired old headboard or have you found an old-fashioned bargain in a second-hand shop? If so, re-covering it can give it a new lease of life at minimum cost.

If the headboard padding is in good condition, you can simply get on and cover it, either with a fixed cover or a removable slipcover. Whichever type of cover you choose to make, if the padding has worn a bit thin, or your headboard is nothing more than a piece of wood, just add some wadding to pad it out and soften its corners.

If you're feeling especially handy, you can make an entirely new headboard using a piece of plywood cut to the size and shape of your choice. This option can then be padded and covered in your fabric, giving you total design freedom.



Lots of layers

Layers are the key to a well-dressed, sumptuous-looking bed. A covered headboard provides a good starting point. As you are unlikely to change its cover frequently, either choose a fabric you love, or go for something neutral. Next come the bedspread and bed runner – though you may not want both. These give another opportunity to add pattern and texture. Finally, add cushions in a variety of decorative fabrics to tie in with your décor and pull the whole look together.

CUSHIONS

An array of decorative throw cushions adds texture and colour to your bed dressing. For extra interest, try mixing and matching cushions in a few different fabrics and patterns. See pages 22–49 and 58–77 for more information on the variety of cushions you can make.

HEADBOARD

A covered headboard sets the stage for your bed and can look decadent compared to a simple wooden headboard. If you choose a headboard with a slipcover, it's an easy matter to remove it for cleaning or if you want a change of mood.



BEDSPREAD

A bedspread adds yet another layer, and therefore an extra level of luxury, to your bed. Bedspreads can be made to different lengths and in different weights to suit your needs.

BED RUNNER

A bed runner sits across the bed and gives a contemporary, polished look. It is a good way to add a splash of colour, texture, or pattern to otherwise plain bedding, and does not require a great deal of fabric.





Light bedspread

Lightweight but firm, thanks to its inner layer of batting held in place by the contrast border, this fresh-looking bedspread is perfect for warm summer nights. We have made our bedspread with finished dimensions of 240 x 260cm (94½ x 102¾in) – the right size for a queen or double bed.

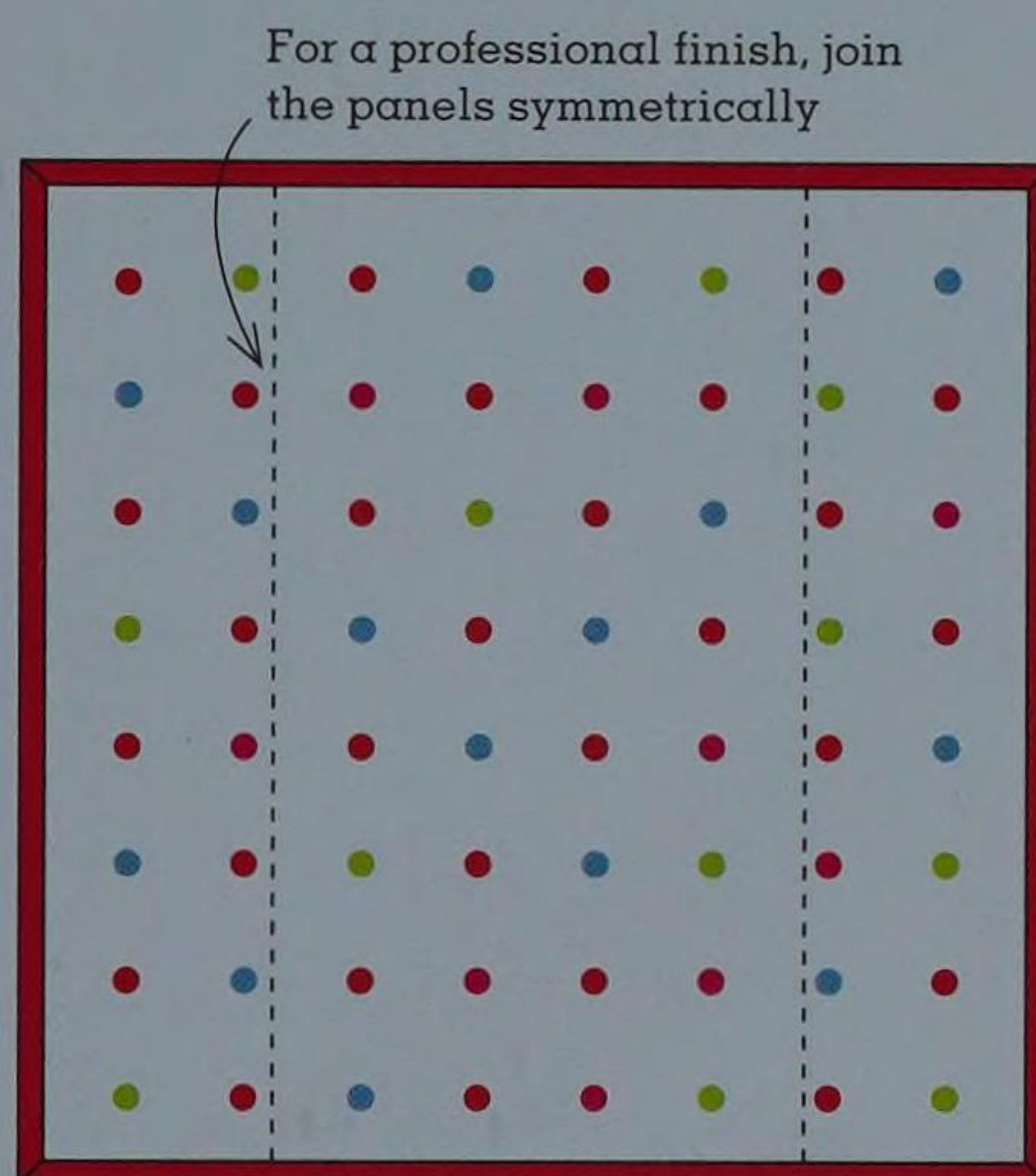
YOU WILL NEED

MATERIALS

- 5m (16½ft) furnishing fabric for front
- 236 x 256cm (94¾ x 100¾in) sheeting fabric for back
- 236 x 256cm (94¾ x 100¾in) batting
- 2.7m (108in) contrast fabric for the border
- Matching thread

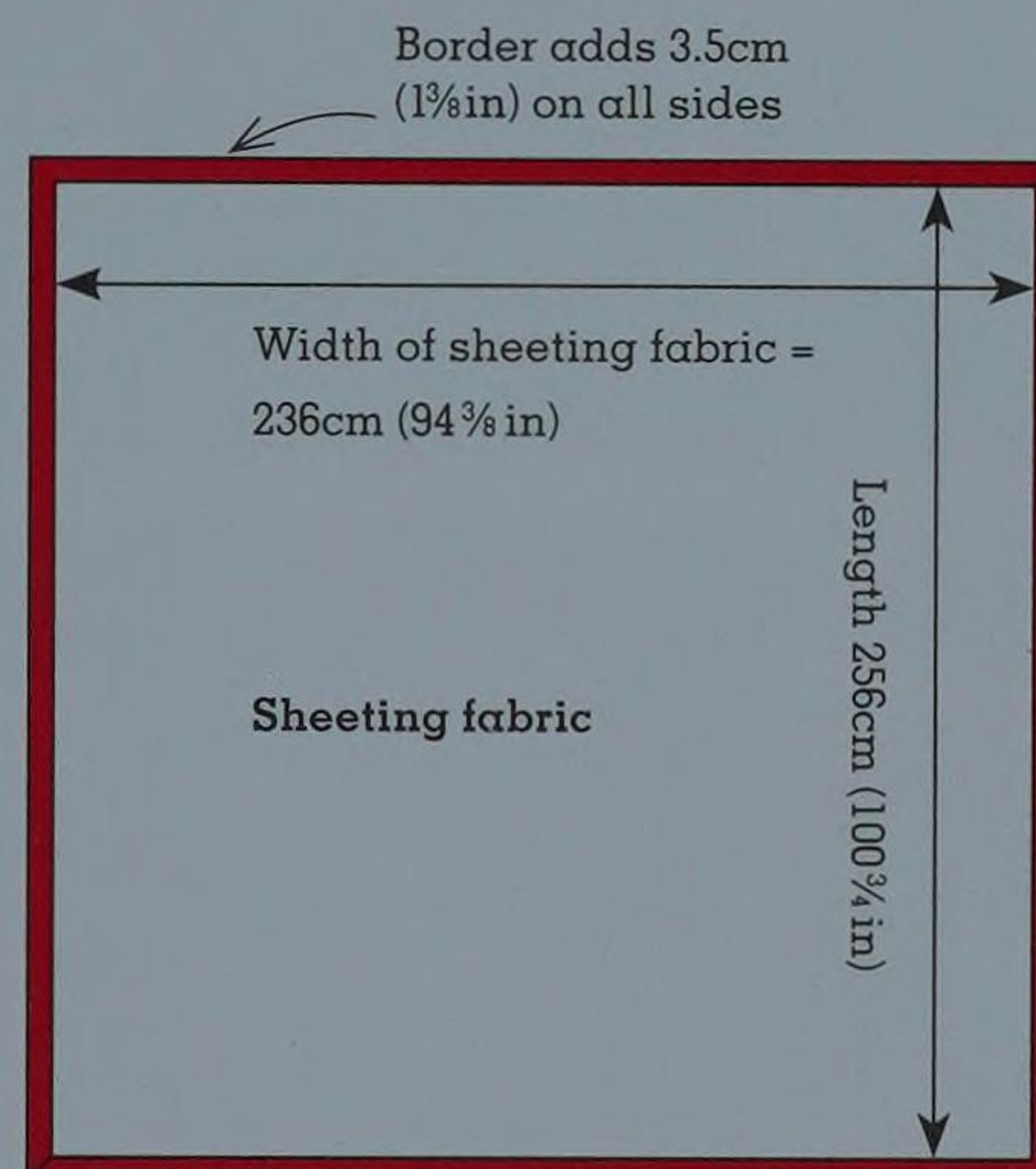
TOOLS

- Ruler
- Tailor's chalk
- Set square (optional)
- Iron
- Scissors
- Pins
- Hand sewing needle
- Sewing machine
- Pencil



Bedspread front

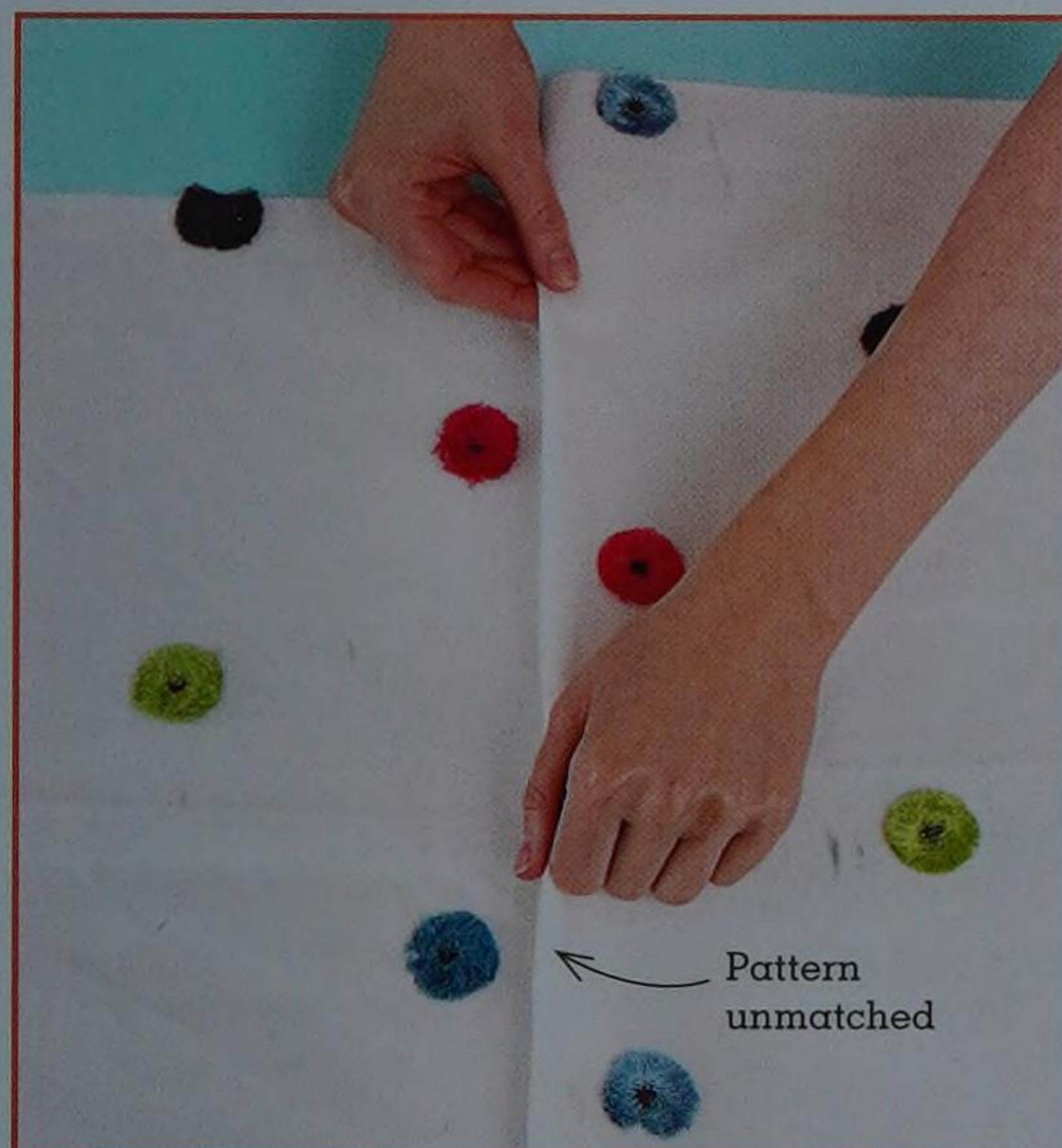
Furnishing fabric is not usually wide enough to make a bedspread for a double bed so it is made in three panels. Cut the first panel to 256cm (100¾in), then follow the instructions to cut the other two.



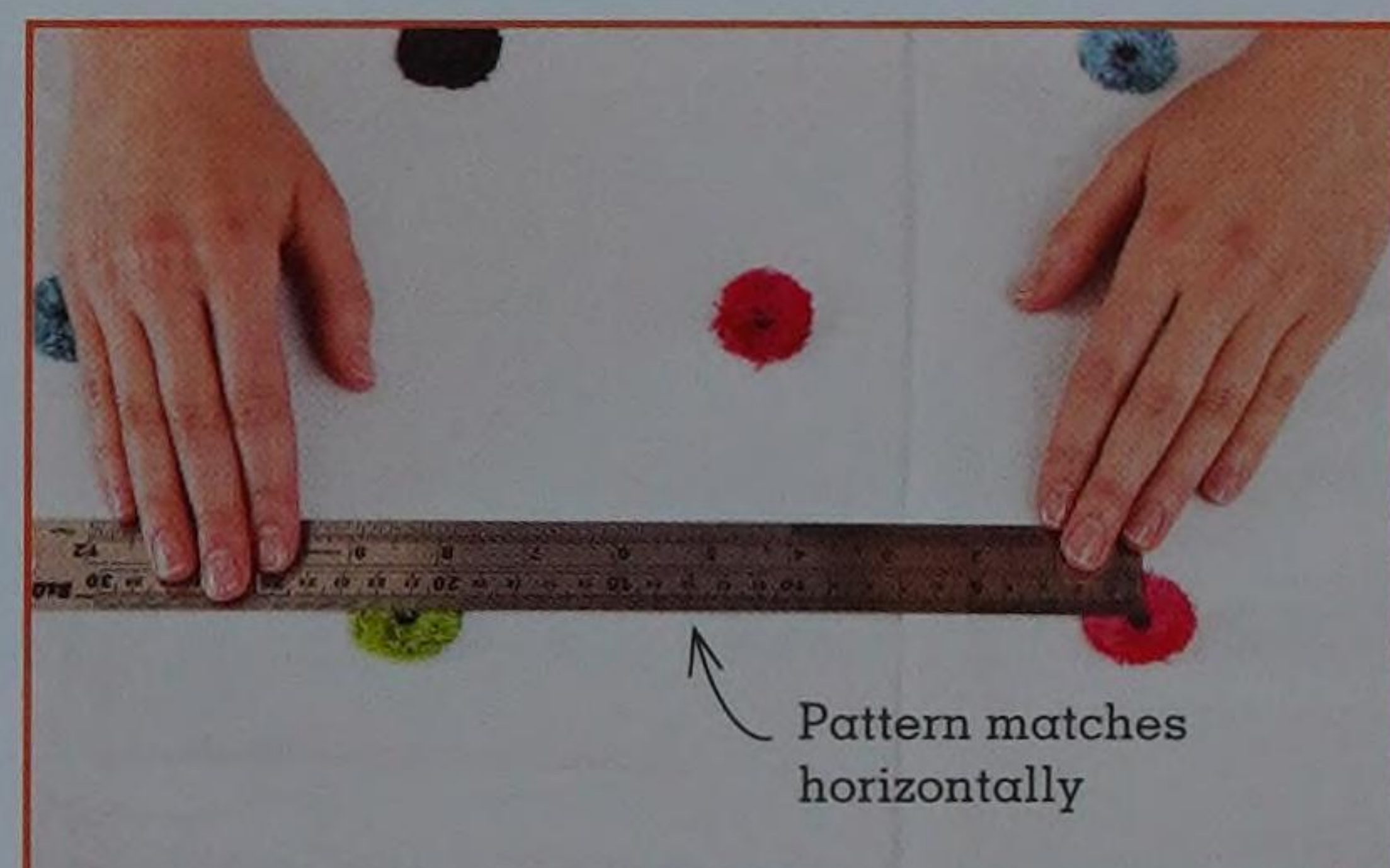
Bedspread back

We have made the back from 236cm (94¾in) wide sheeting fabric cut to 256cm (100¾in) long. If necessary, you can piece the back from narrower fabric in the same way as the front.

Cutting out the front panels

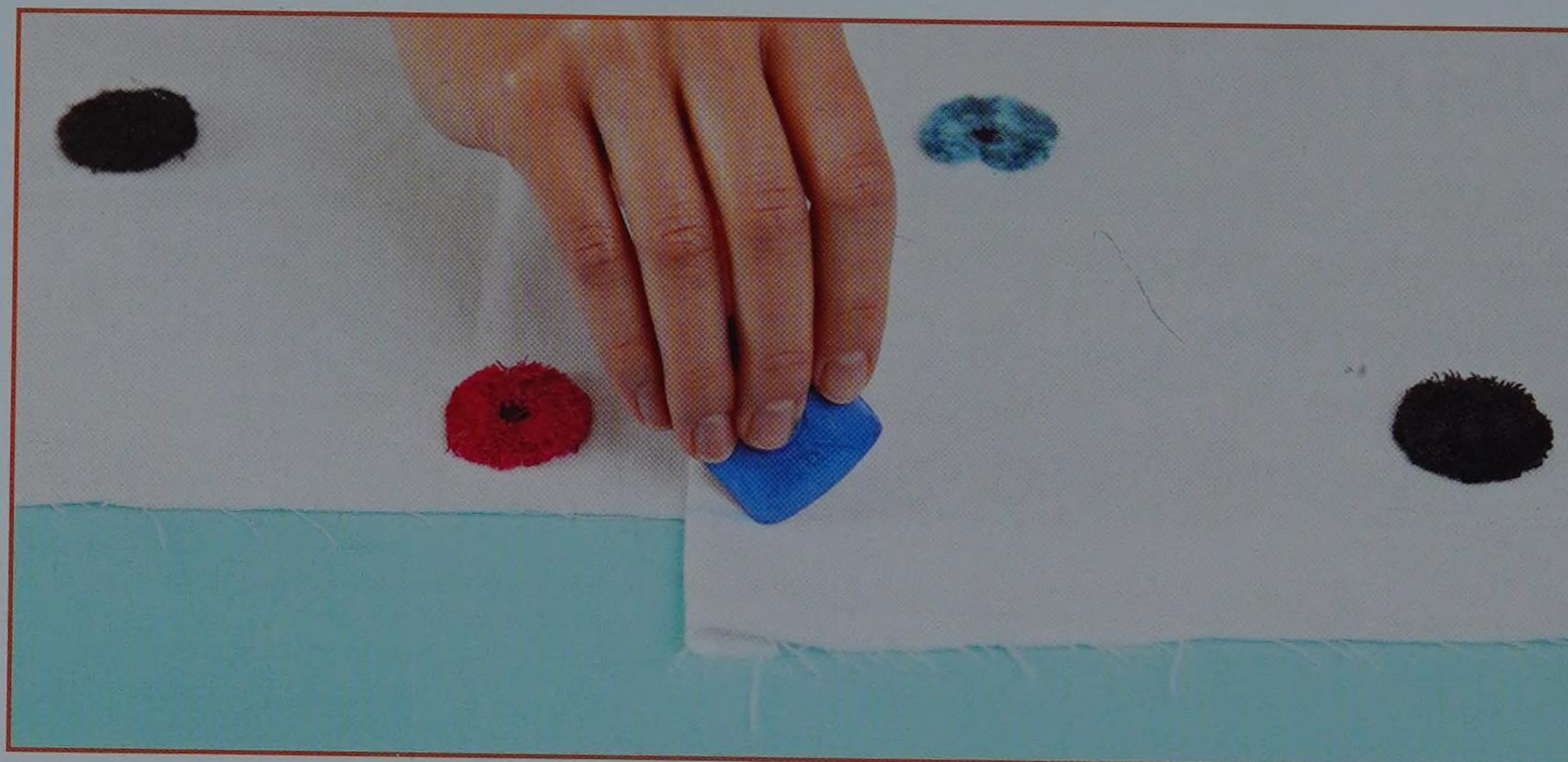


1 Cut the centre panel of the bedspread to the required length, in this case 256cm (100¾in), using the full width of the fabric. Lay this on the work surface right side up. Before cutting the two side panels, you must match the pattern. With the right side up, fold under the selvedge of the remaining fabric and lay it so its folded edge overlaps the central panel.

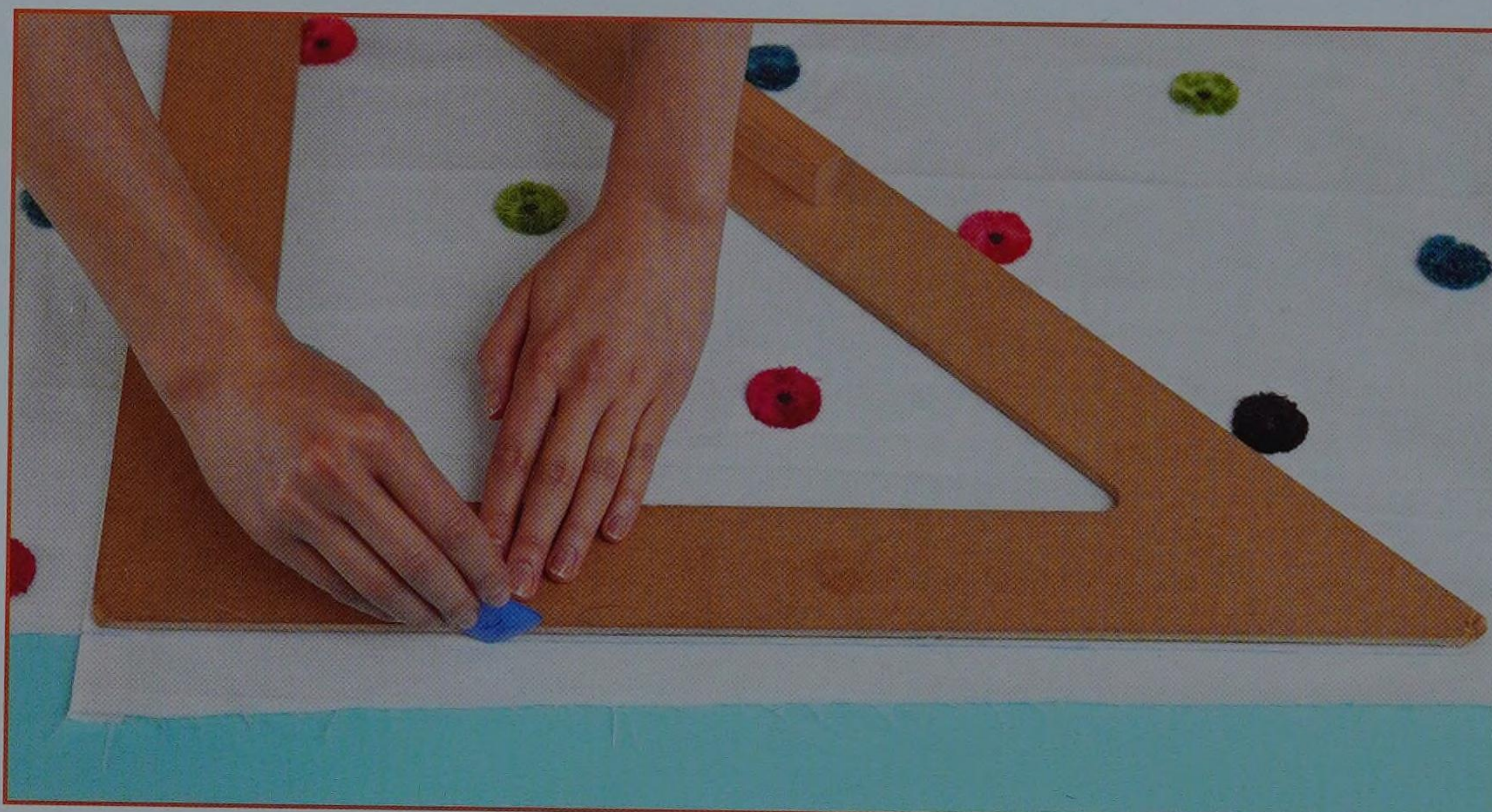


2 Manoeuvre the second piece of fabric until the pattern matches horizontally across the two pieces. Then measure the distance between the horizontal pattern repeat and move the second piece of fabric until this distance also matches across the two pieces.

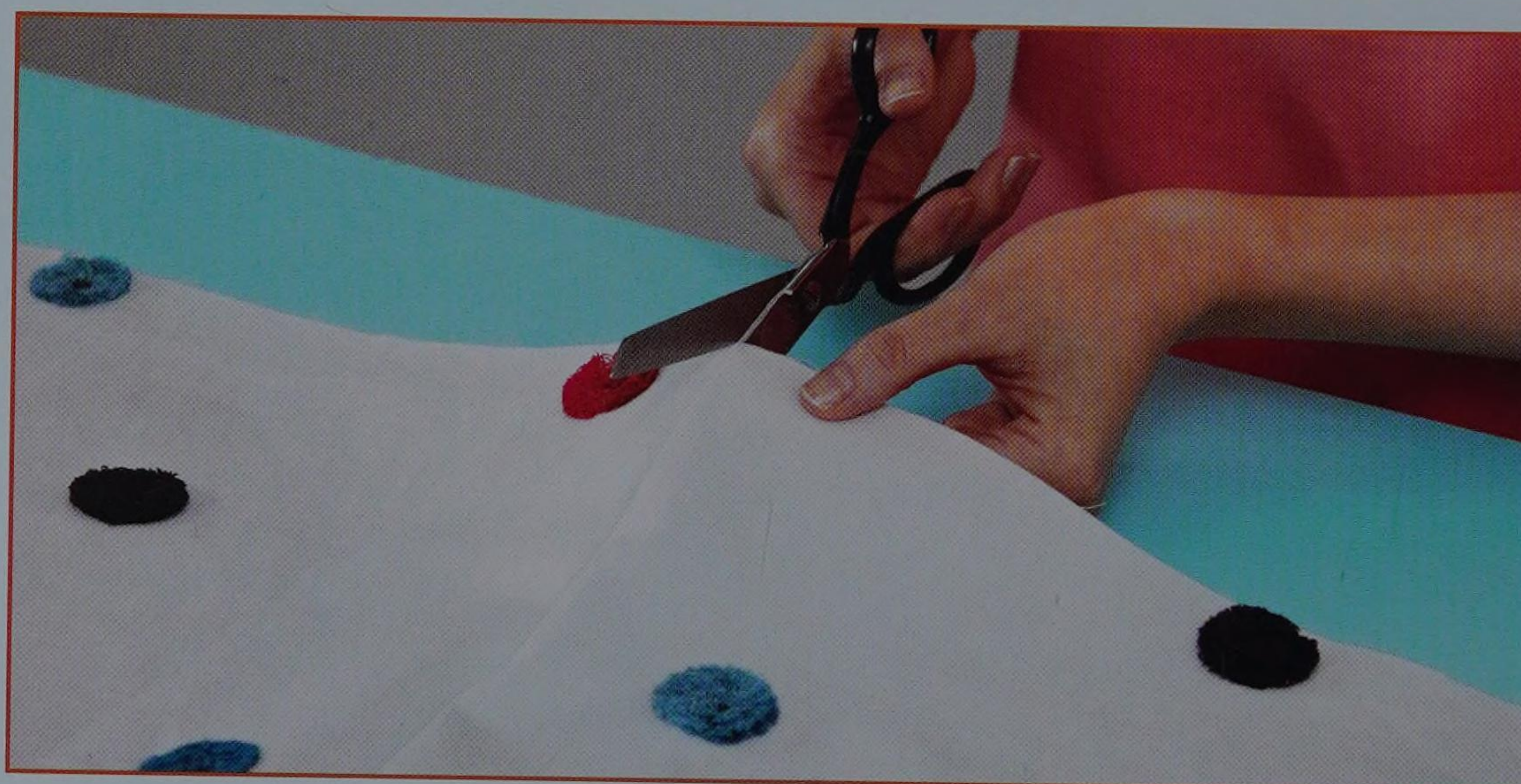




3 Mark the excess fabric of the second piece at the edge of the fold top and bottom, as shown.



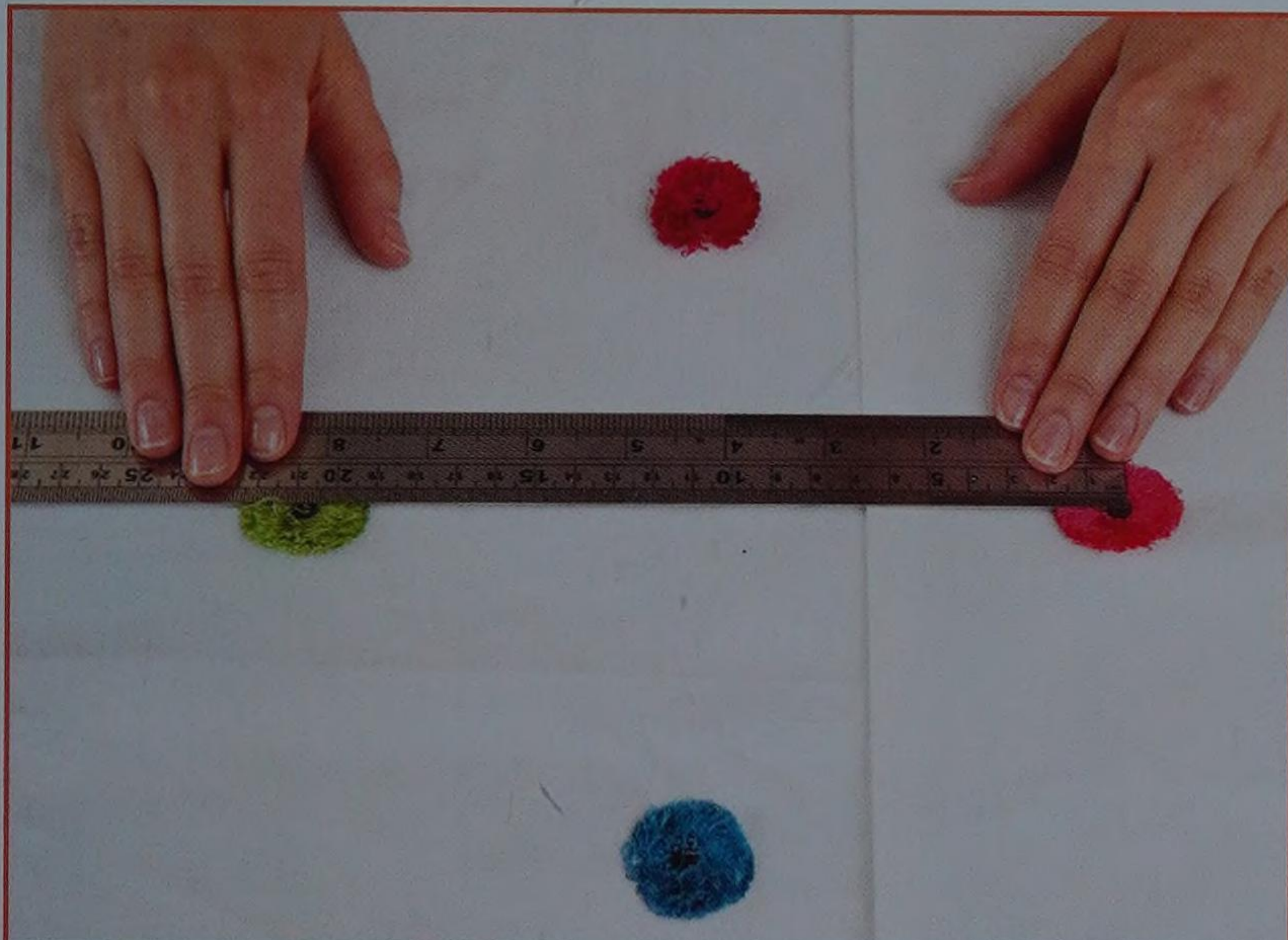
4 Square off (see p.15) the second piece of fabric. Cut off the excess fabric to make this piece the same length as the centre panel.



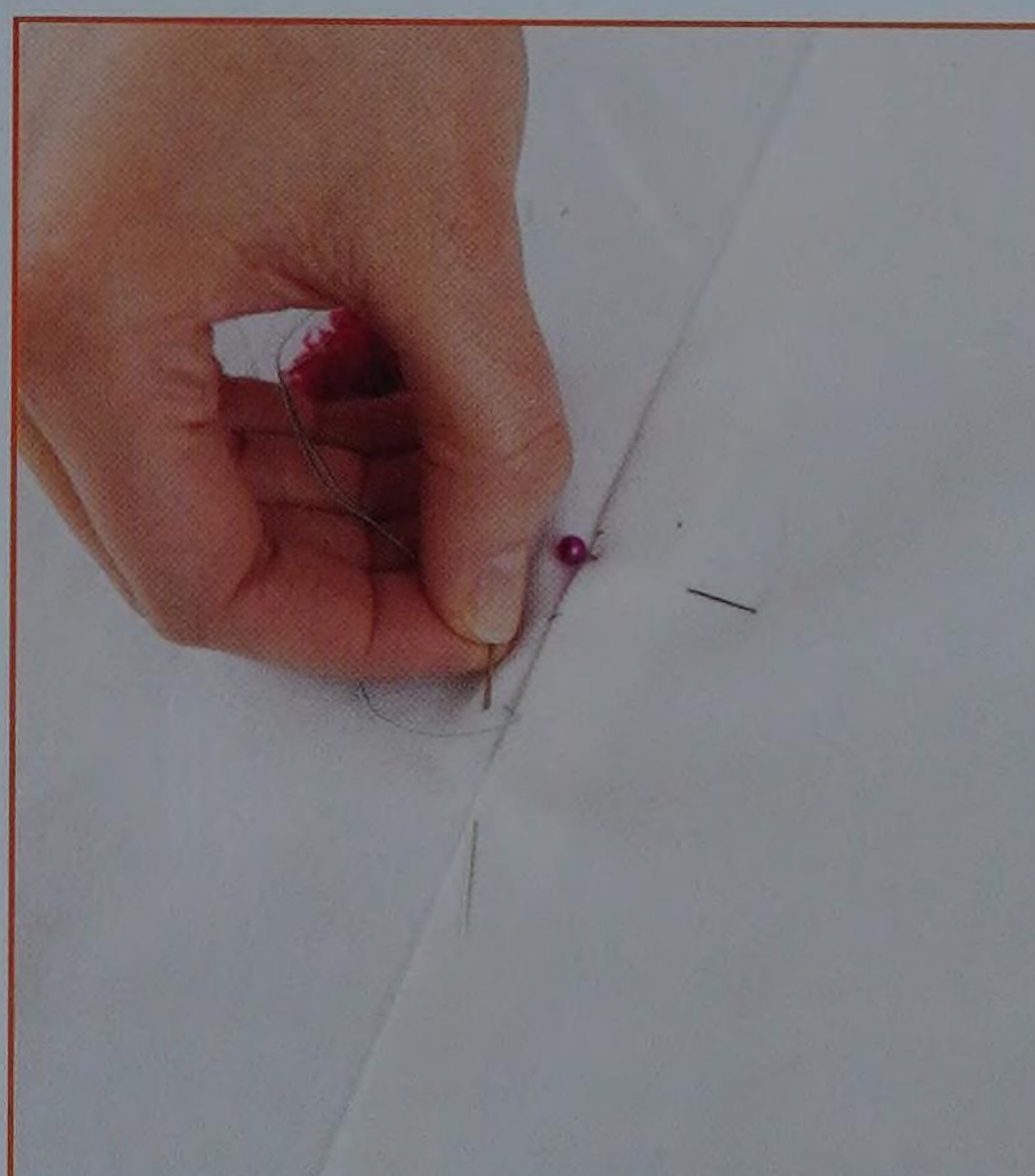
5 Fold the trimmed piece in half lengthways and press along the fold. Unfold the fabric and cut along the fold to create the two side panels.



Joining the front panels



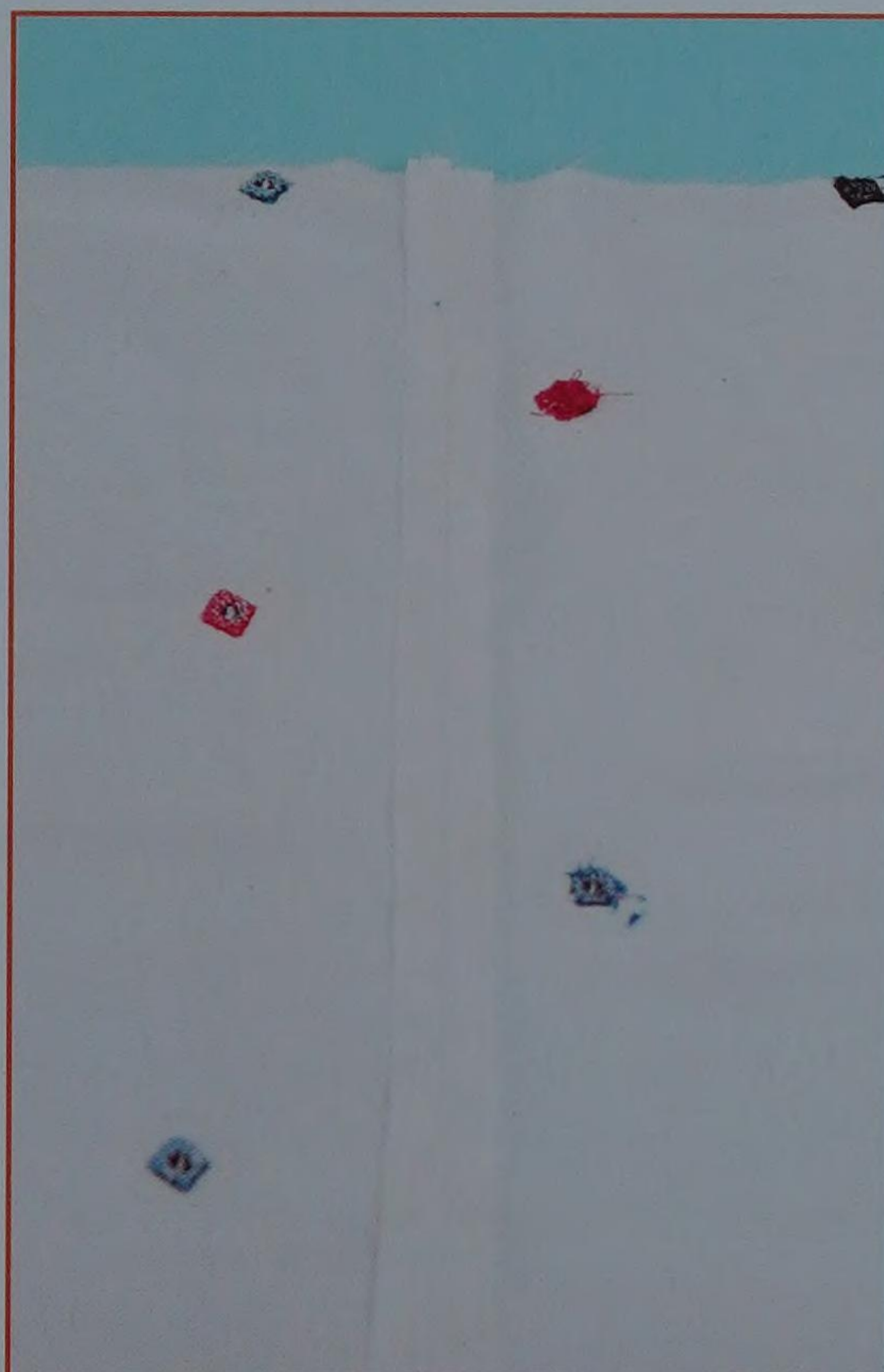
1 With the centre panel right side up, position one of the side panels alongside, selvedge to selvedge. Fold under the selvedge of the side panel. As before, check the horizontal alignment of the pattern across the two pieces, and check that the distance between the pattern repeat is always correct. Pin in place.



2 Slipstitch (see p.18) the two panels together along the folded edge, checking that the pattern matches all the way along. Remove the pins and press on the right side.



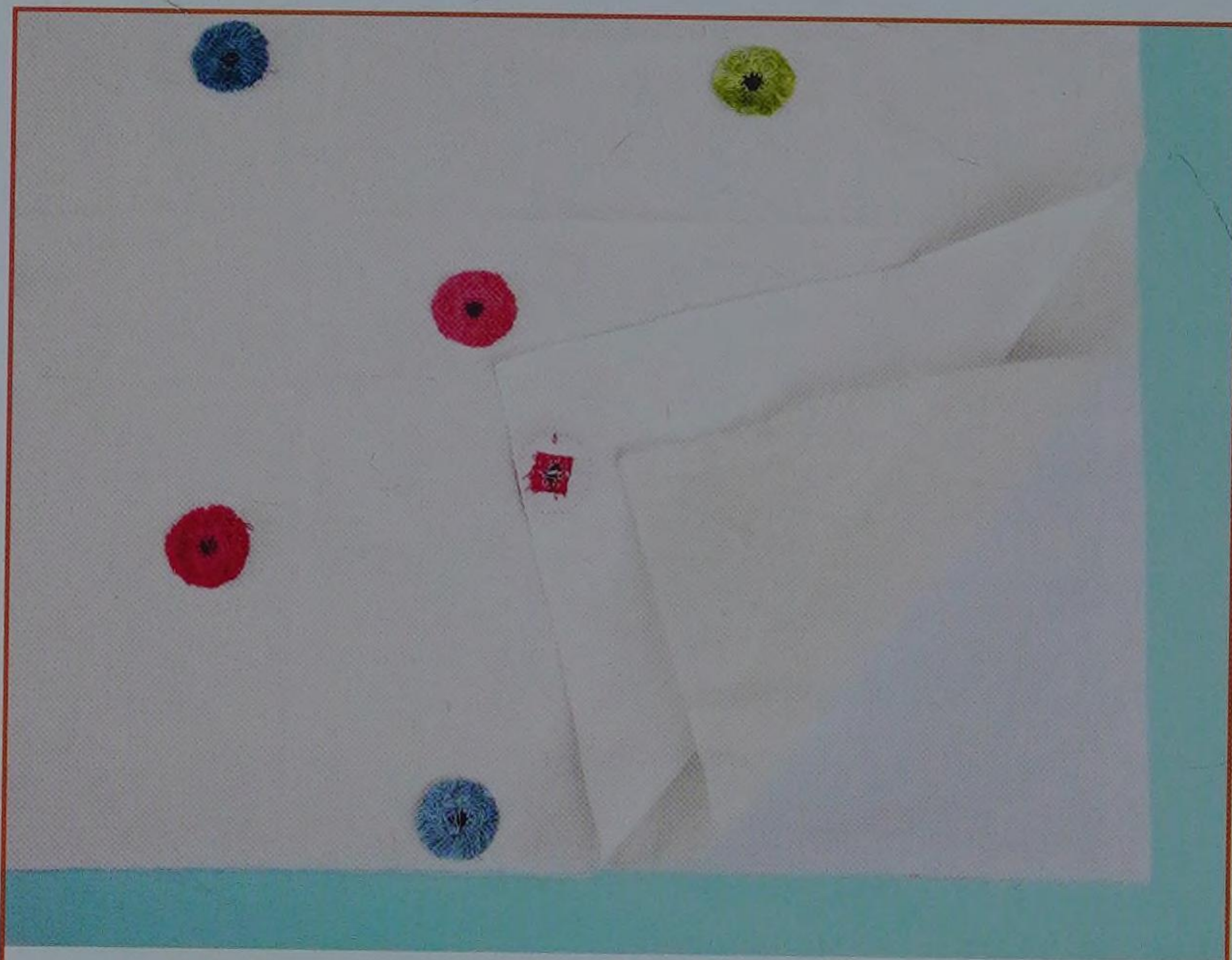
3 Fold back the side panel so that both panels are right sides together and the seam allowance is exposed. Concertina the fabric to keep it out of the way and machine stitch along the foldline from top to bottom.



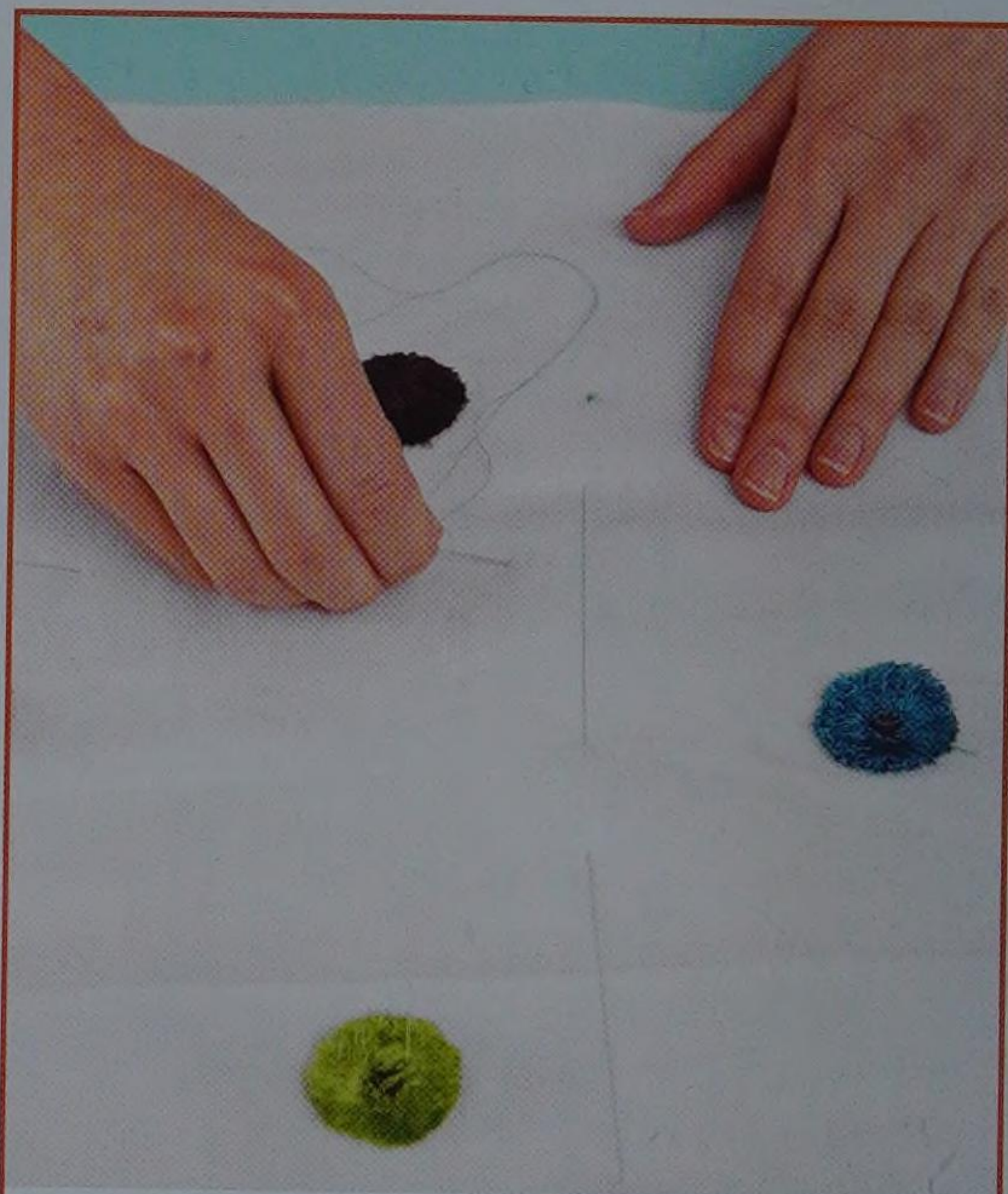
4 Align the second side panel selvedge to selvedge with the centre panel in the same way and machine stitch together as before. Press both seams open. Measure, mark, and cut the joined piece of fabric – the bedspread front – so that it is 236cm (94 $\frac{3}{8}$ in) wide.



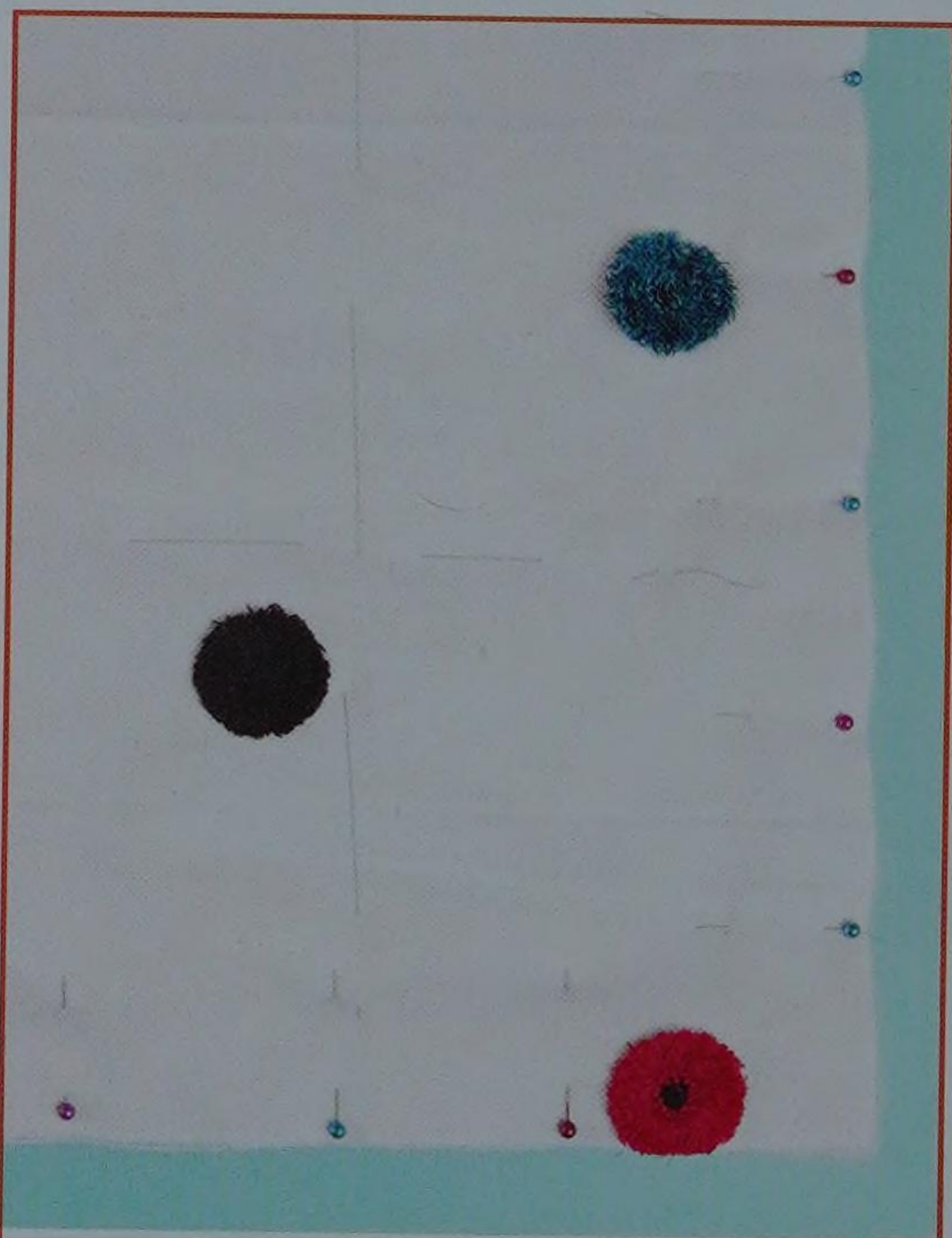
Joining the layers



1 Lay the sheeting fabric on the work surface or floor wrong side up. Smooth out any wrinkles. Place the batting on top, then lay the bedspread front on top of that, right side up. Match the raw edges all around. Smooth out any wrinkles.



2 Tack the three layers together with horizontal and vertical rows of stitching approximately 20cm (8in) apart.



3 Pin around all four sides at regular, close intervals.



4 Using a large stitch, machine around all four sides within the 1.5cm ($\frac{5}{8}$ in) seam allowance. This will stabilize the edges to allow the border to be attached with ease. Remove the tacking stitches.



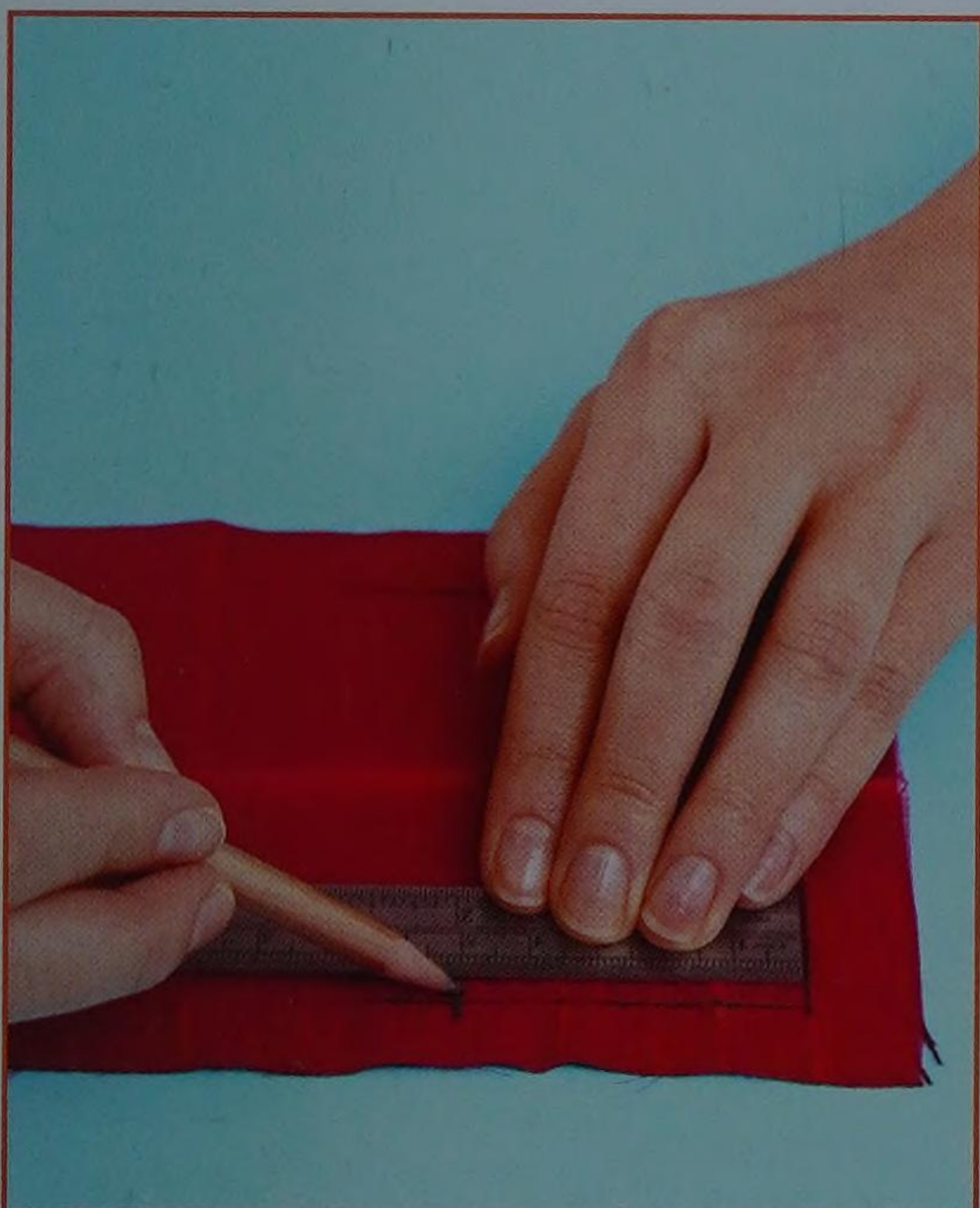
Making the border



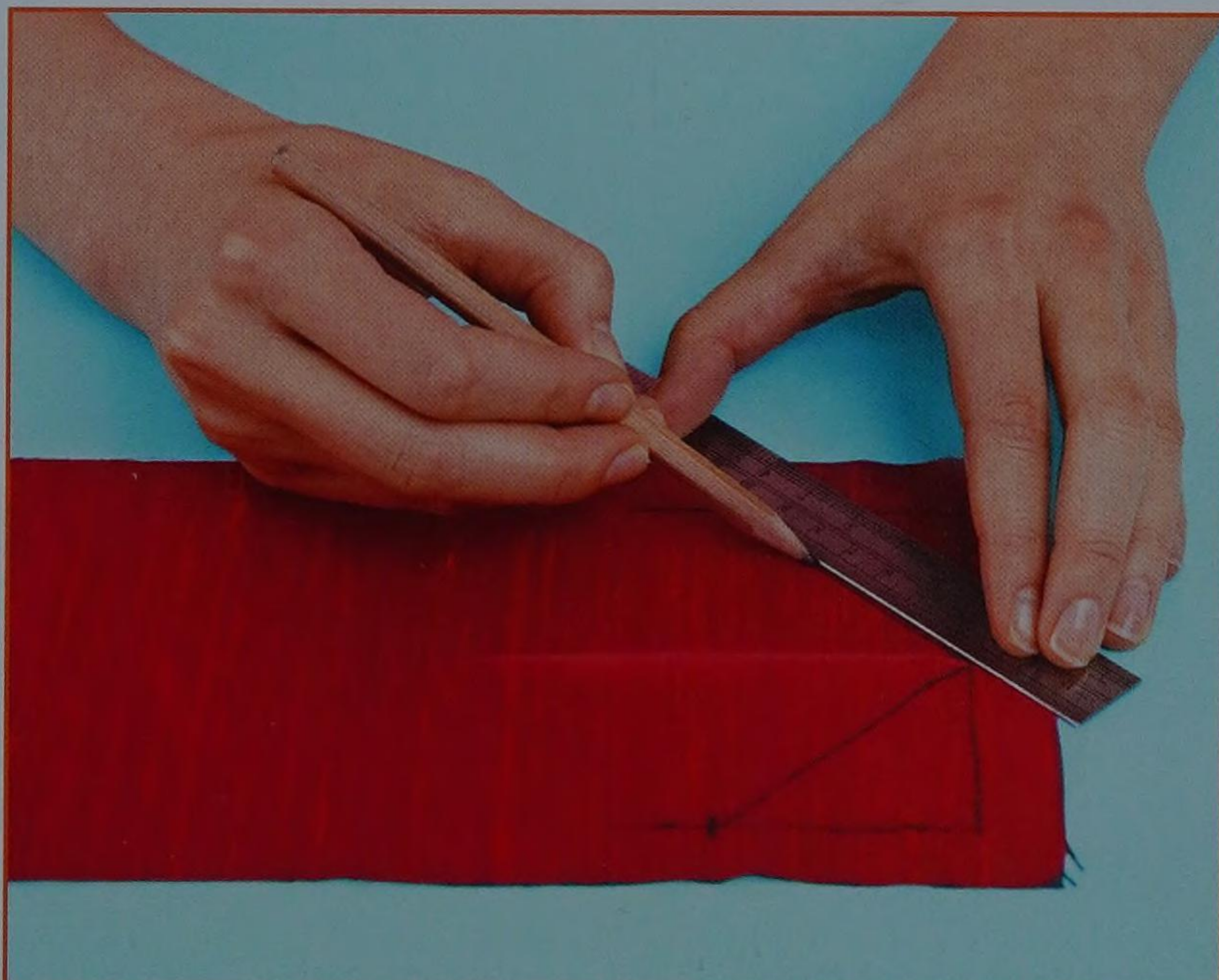
1 The border is folded in half and wraps around the bedspread. It will be mitred at the corners on top and underneath; this is a double mitre. For this you must add 5cm (2in) at both ends of each border piece, so cut two pieces, each 246 x 13cm (96 ⁷/₈ x 5 ¹/₄in) and two more pieces, each 266 x 13cm (104 ³/₄ x 5 ¹/₄in). With right sides together, press the ends of each piece lengthways to find the centre points.



2 Unfold a 266cm (104 ³/₄in) border piece and on the wrong side, draw a 1.5cm (⁵/₈in) seam allowance around each end. Extend the seam allowance lines along the long sides by at least 7cm (2 ³/₄in).

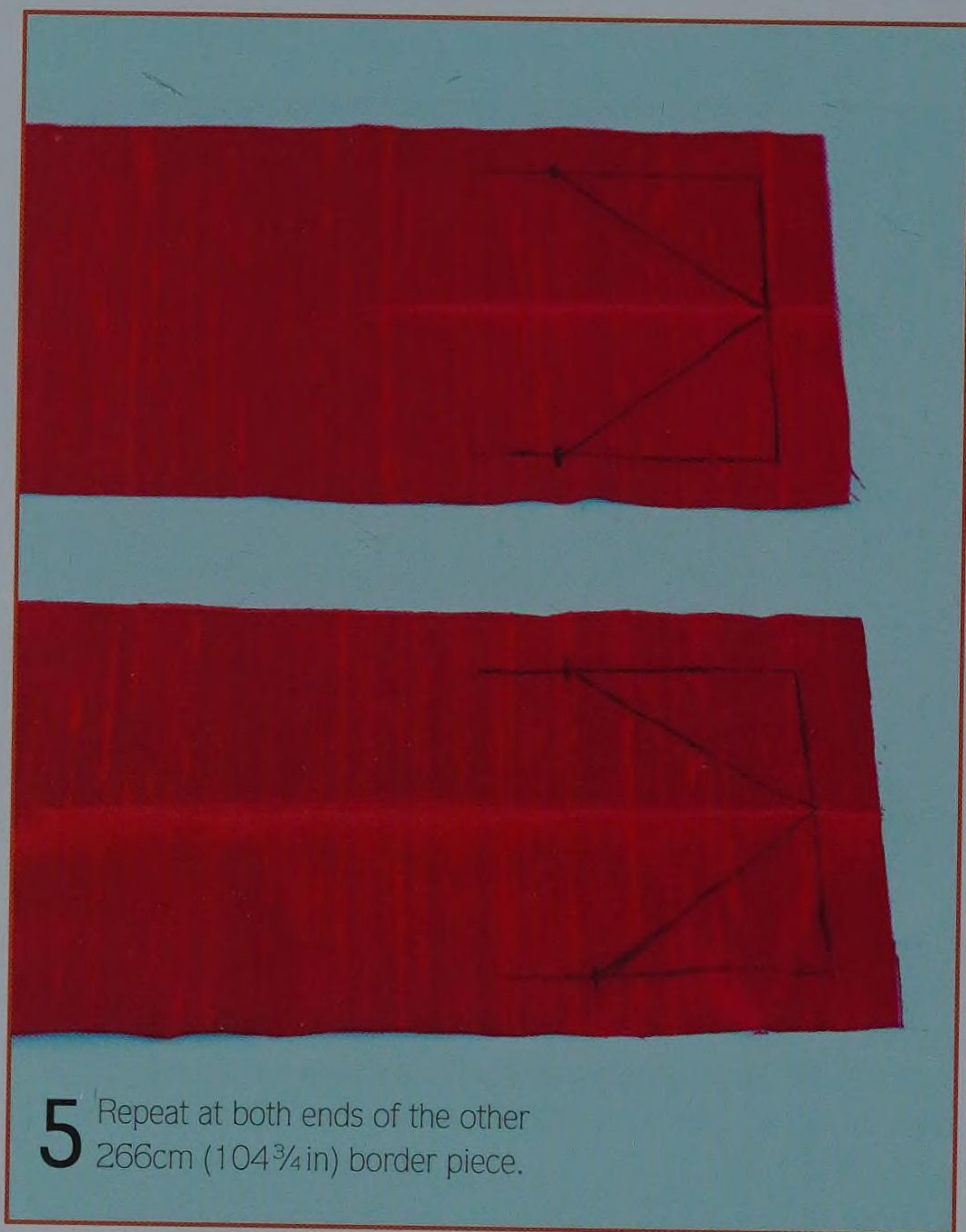


3 Measure 5cm (2in) down from each corner and mark the seam allowance lines at these points.

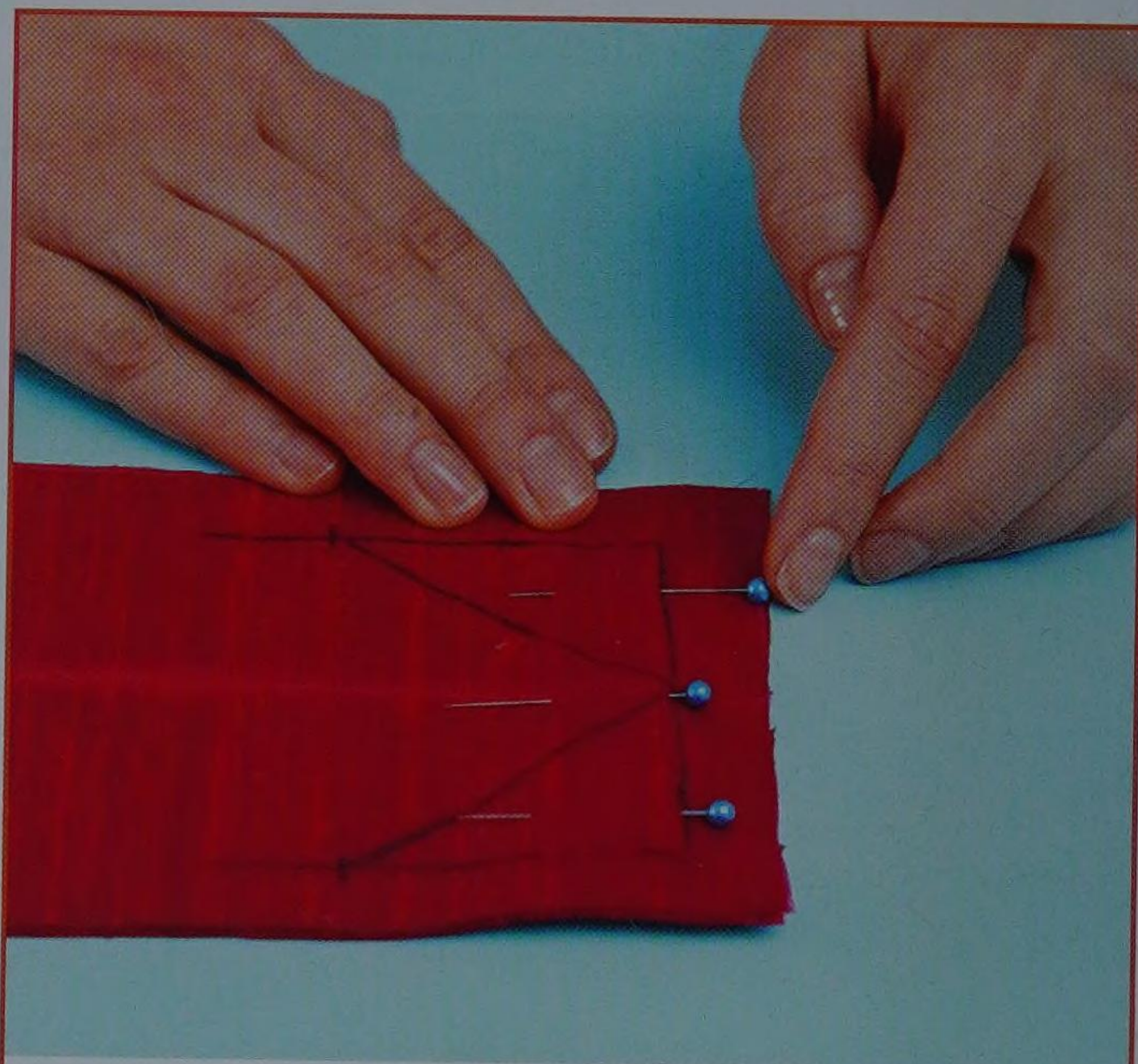


4 Align the ruler between a centre point and a 5cm (2in) mark, then join the points with a line. Repeat on the other side of the centre point. The resulting 90-degree angle marks the double mitres either end of the longer border pieces.

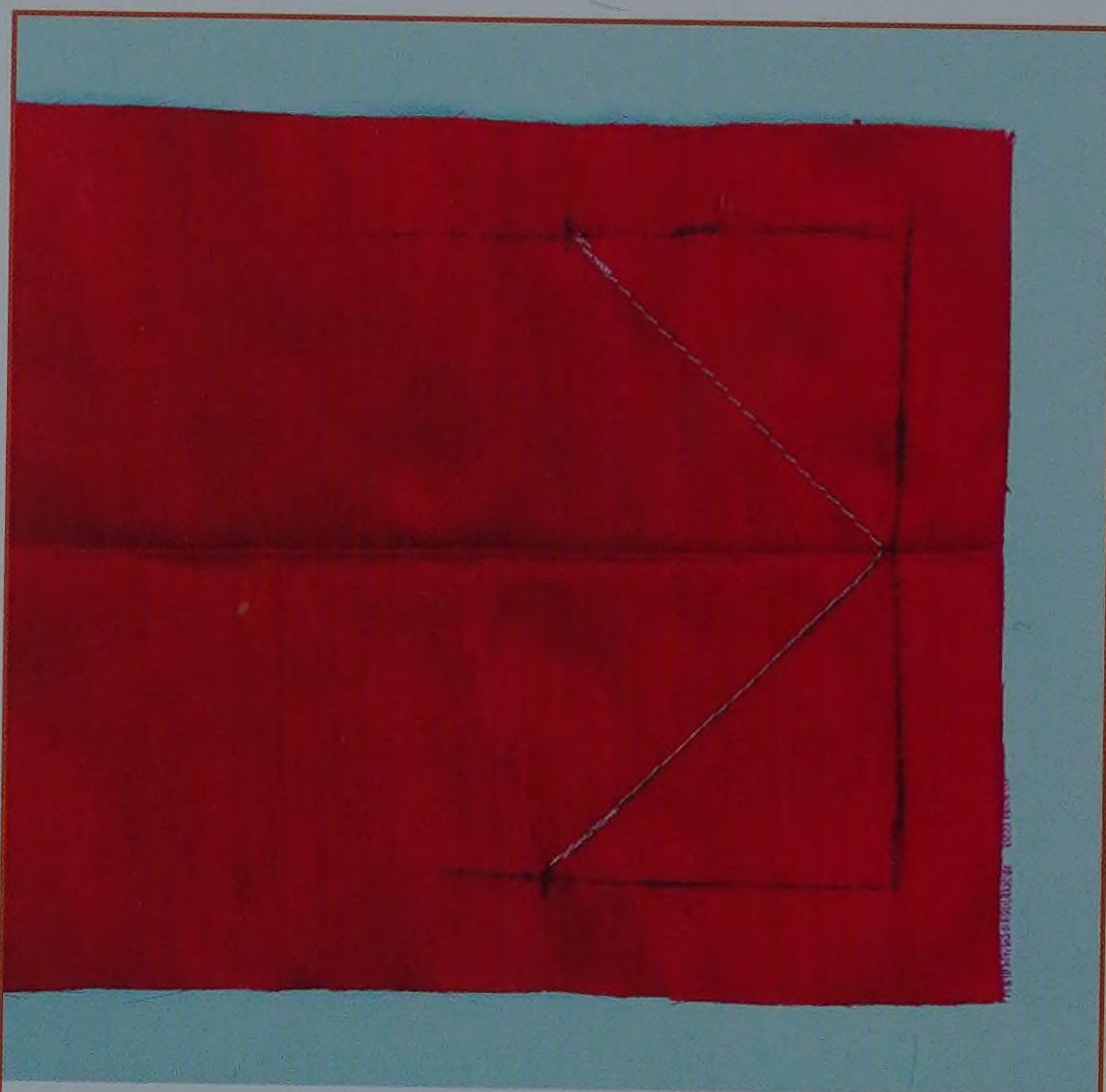




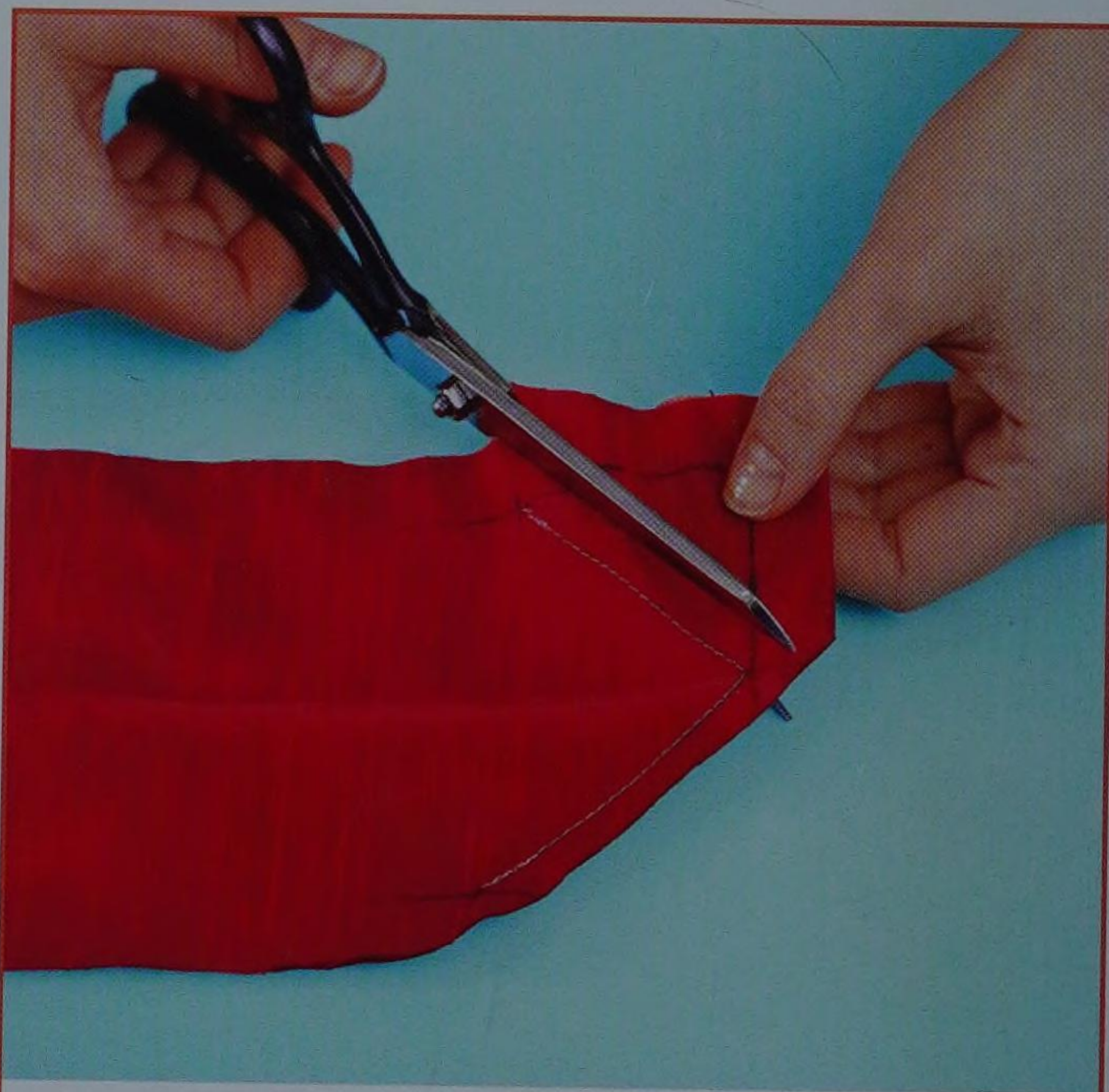
5 Repeat at both ends of the other 266cm (104³/₄in) border piece.



6 Place the end of one long border piece right sides together with the end of a short border piece. Secure with pins. Repeat to join another long piece to the free end of the short piece, then join the free end of that long piece to the second short piece. Finish by joining the two free ends to make a rectangle.



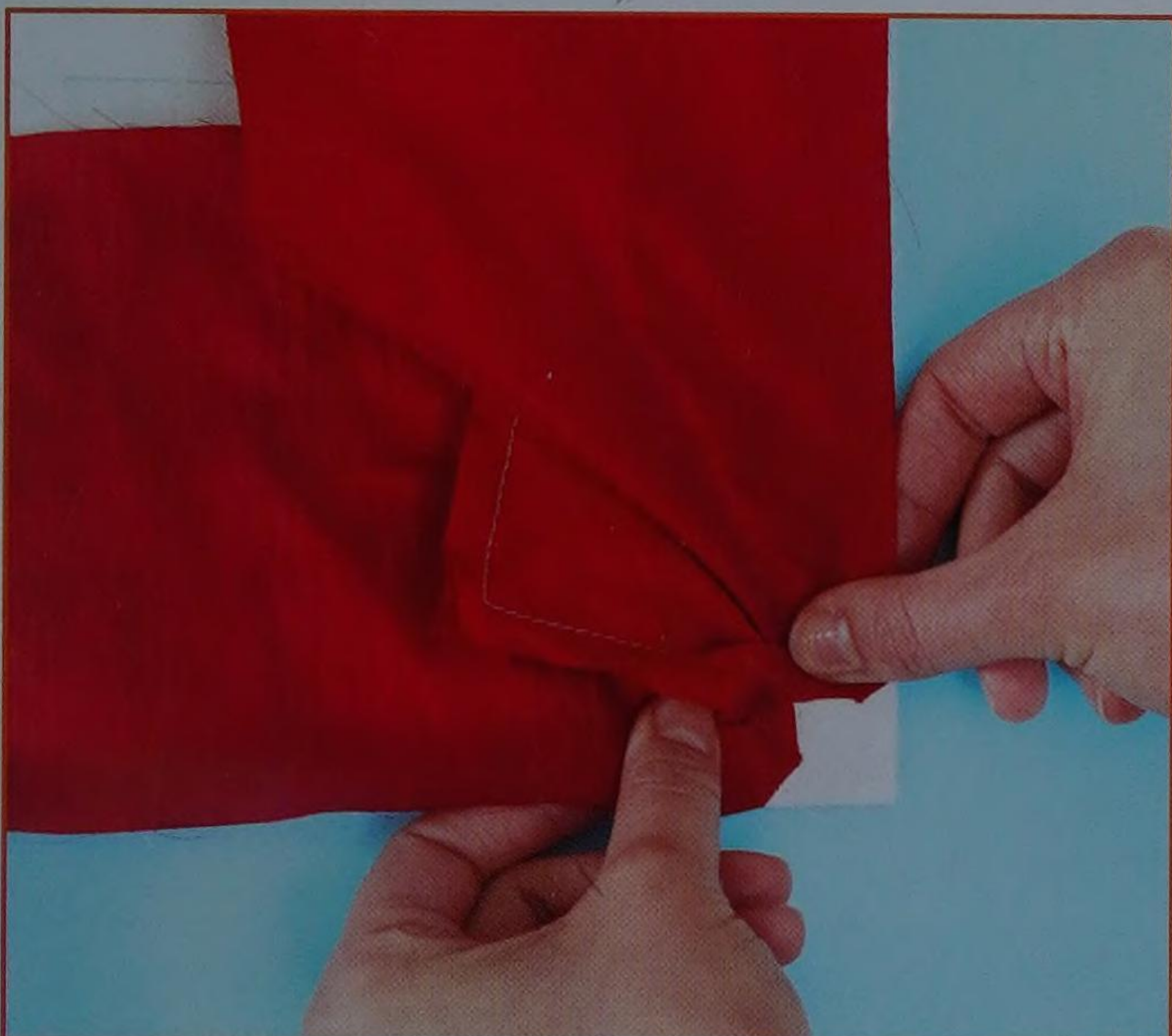
7 Machine stitch the pieces together along the 90-degree angle, pivoting at the point. Backstitch at the beginning and end of the seams to secure them. Make sure that you do not stitch inside the seam allowance.



8 Trim off the excess fabric at all four corners of the rectangle, making sure that you do not cut through the stitches.



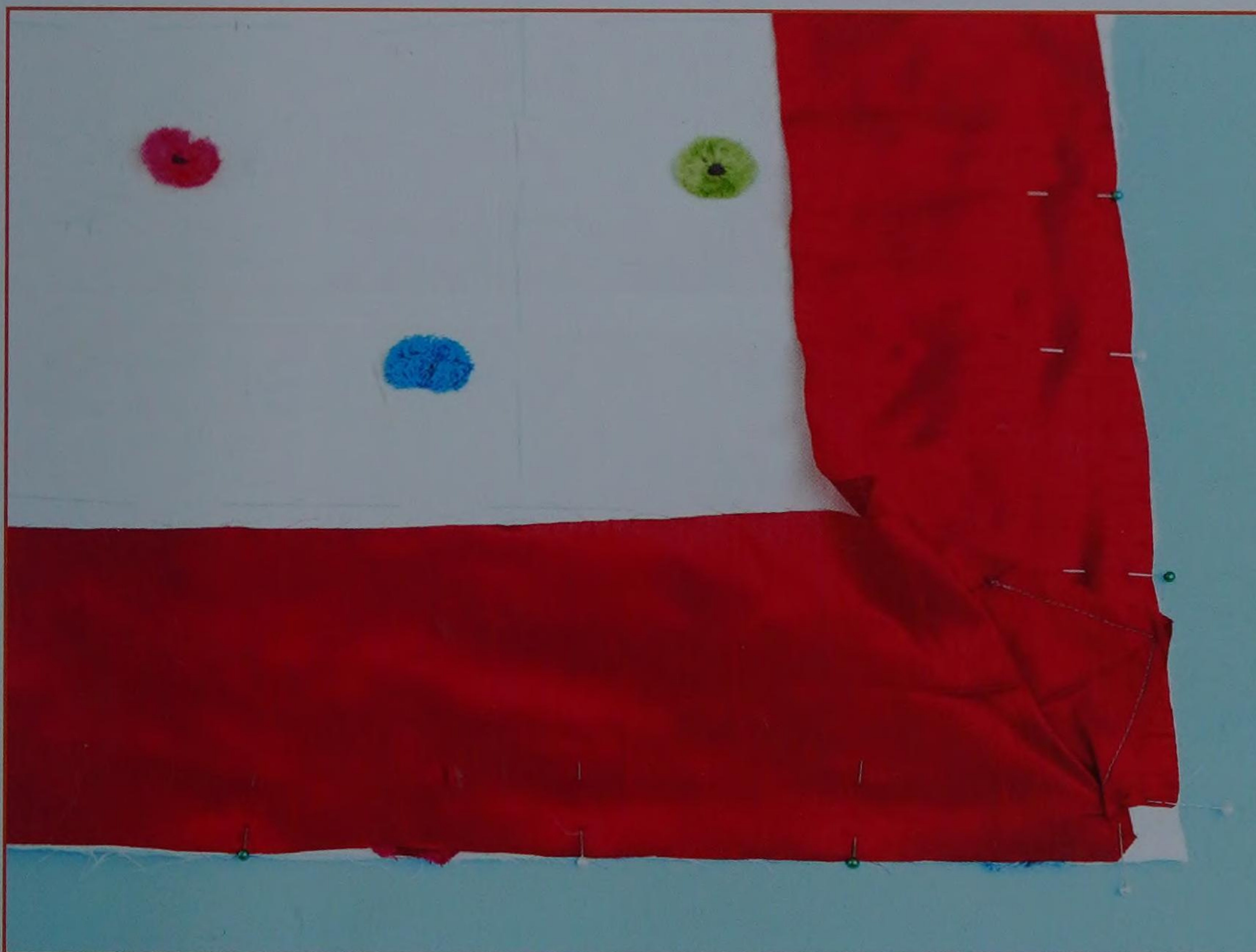
Attaching the border



1 Lay the bedspread on the work surface. With right sides together, match the corners of the border with the corners of the bedspread. Open out and fold back the seam allowance at each corner of the border to create a tiny right angle.

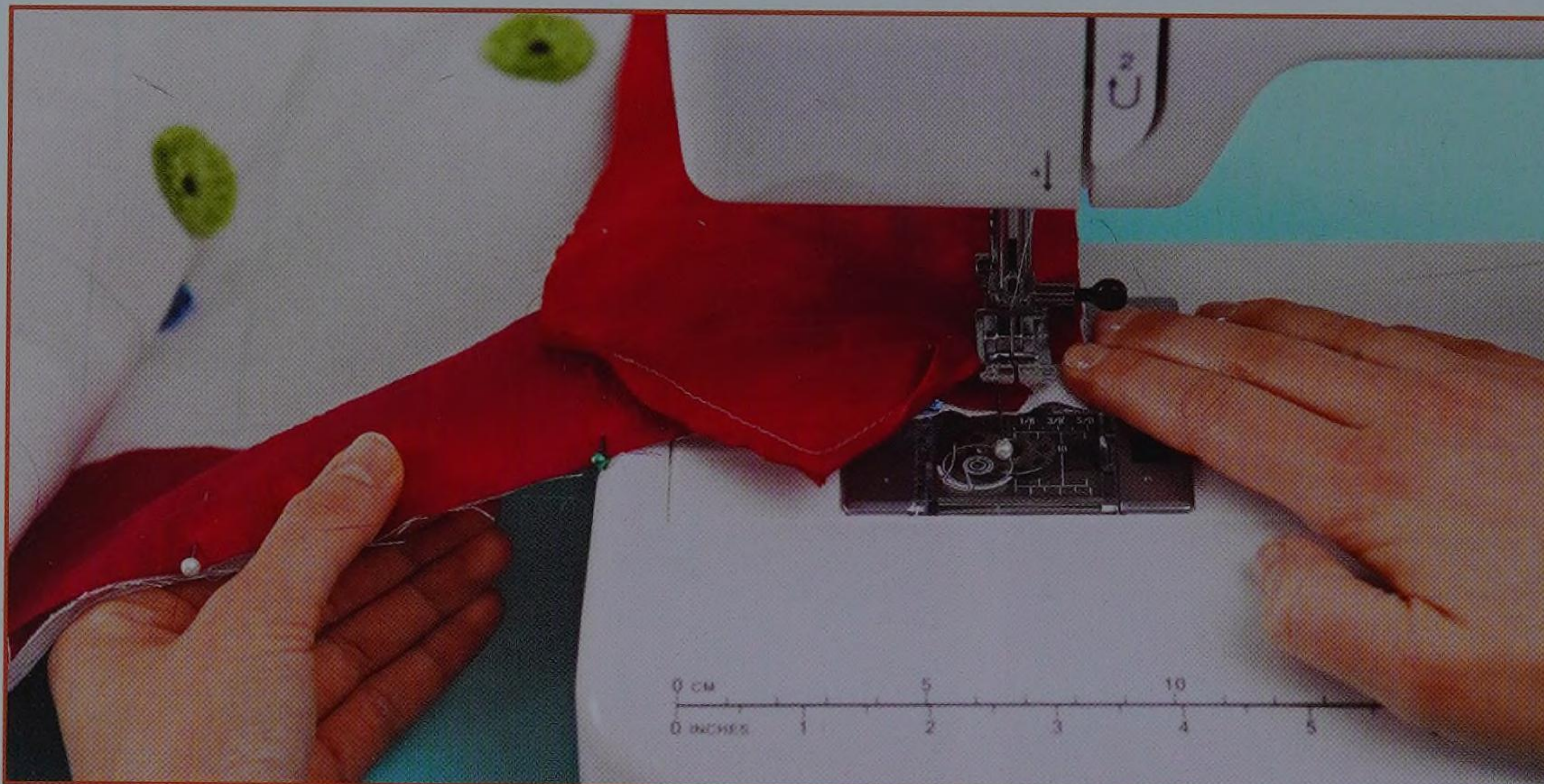


2 Pin just the seam allowance of the first corner to the bedspread. Manoeuvre, or “walk”, the border around the bedspread to check that it fits.



3 Secure the other three corners with pins in the same way, then pin the border to the bedspread along the sides.

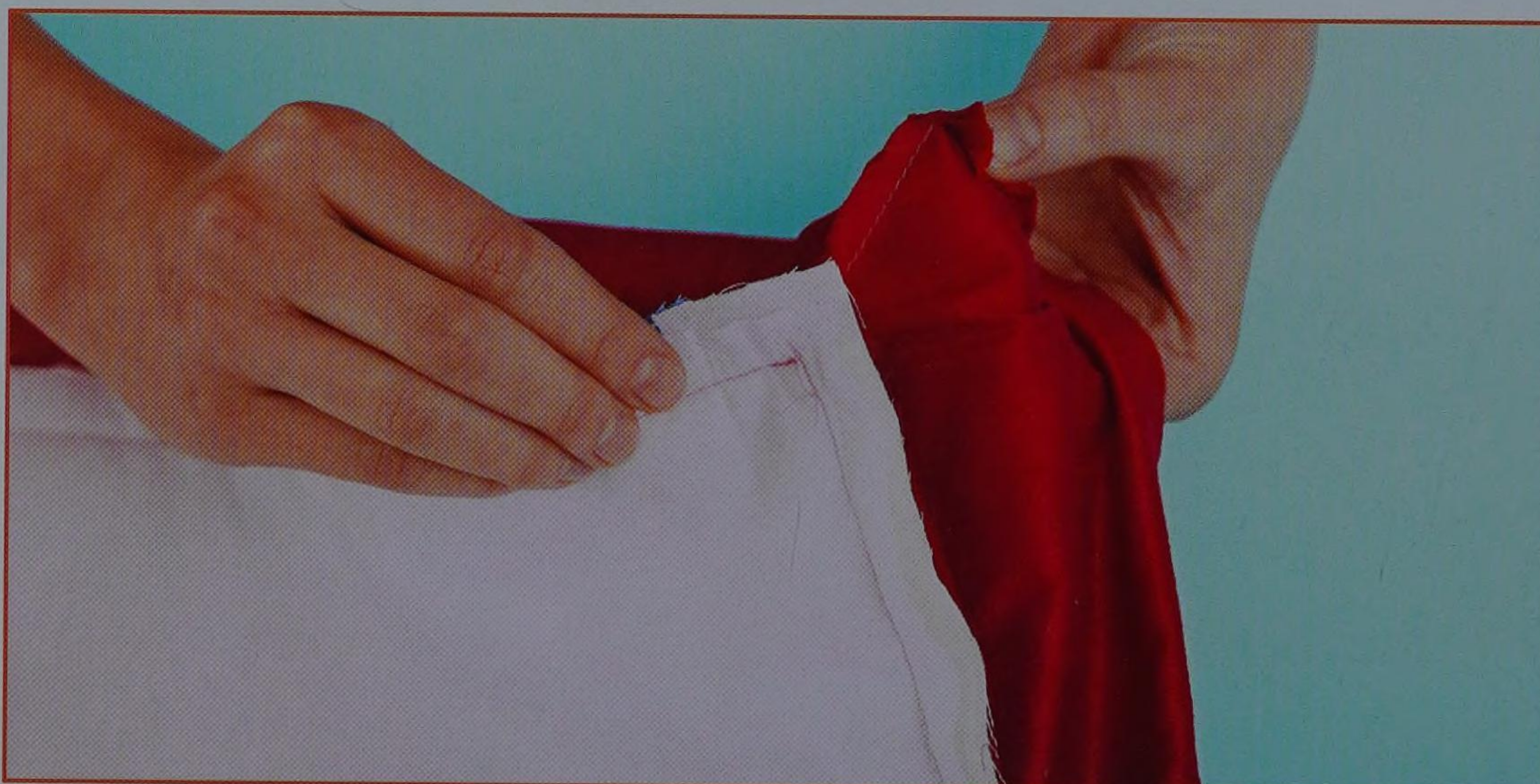




4 Machine stitch along one side with a 1.5cm ($\frac{5}{8}$ in) seam allowance. When you reach the first corner, keep the double mitre out of the way, lower the needle into the fabric, and raise the presser foot.

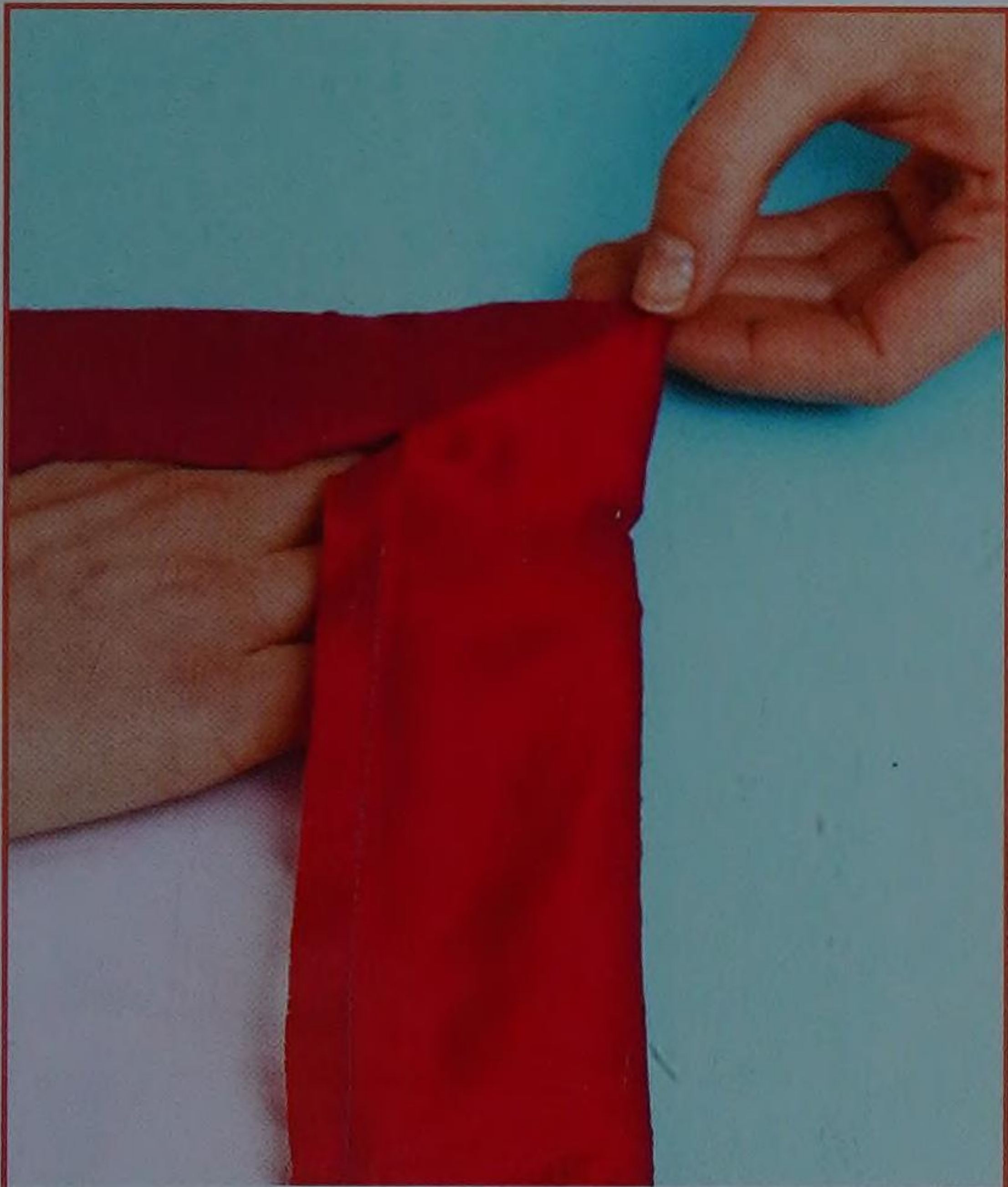


5 Pivot the fabric, fold the double mitre out of the way to the other side, then lower the foot. Continue around the bedspread, pivoting at the remaining corners in the same way.

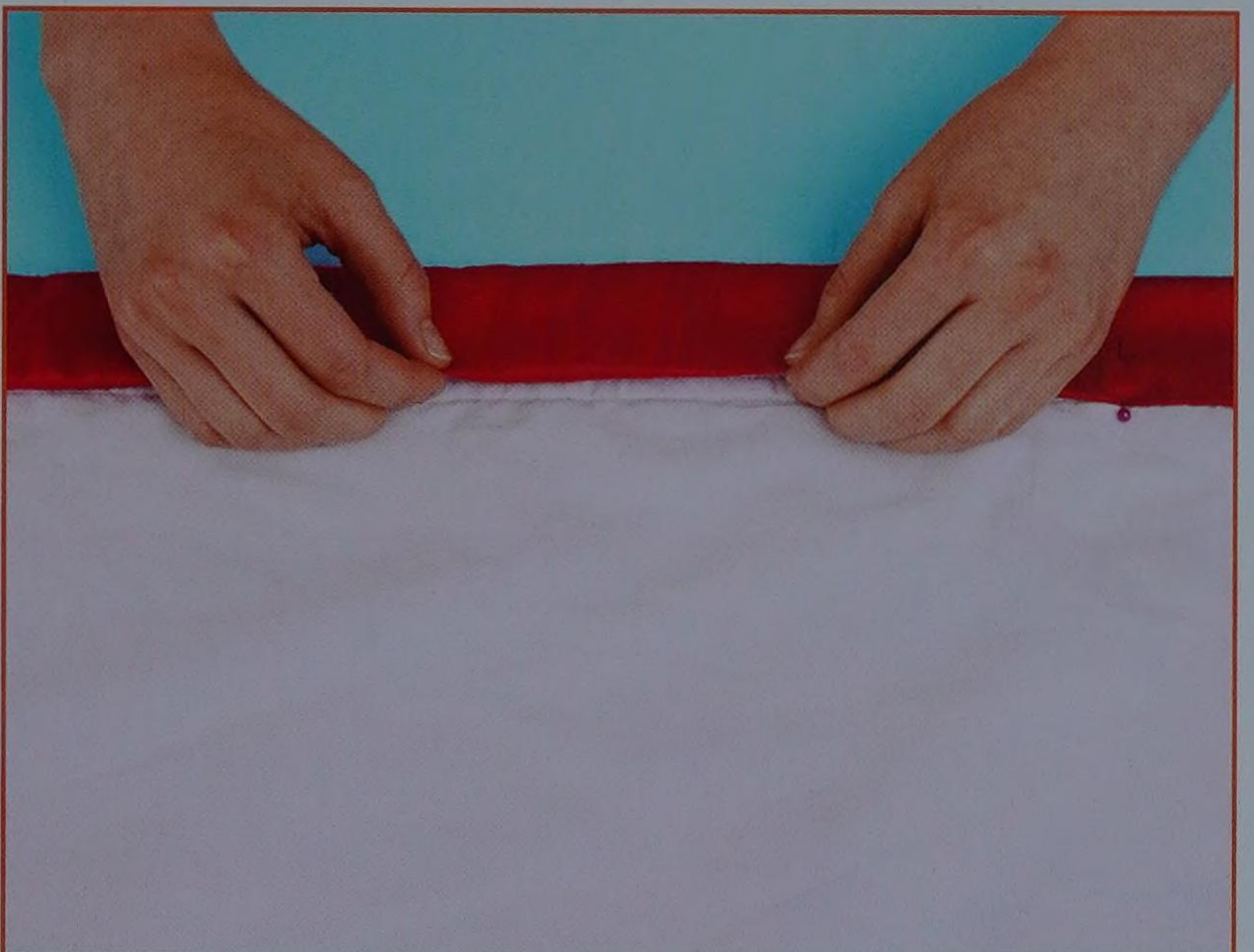


6 Lay the bedspread on the work surface face down. Turn the double mitres of the border to the right side.





7 Push the corners out and smooth the border flat along the edges of the bedspread.



8 Fold under 1.5cm ($\frac{5}{8}$ in) along the raw edge of the border and pin in place, covering the line of stitching underneath. Slipstitch in place (see p.18) with tight, close stitches no more than 1cm ($\frac{3}{8}$ in) apart. Alternatively, machine stitch in place using a hem foot.



9 Press the border to finish the bedspread.



Bed runner

This lightly padded, coordinated bed runner makes the perfect finishing touch when dressing a bed, and is great for adding an extra layer of cosiness around your feet at night, too. Make sure you add borders of the same width either end so your runner is symmetrical. Our simple instructions show you how.

YOU WILL NEED

MATERIALS

- Main fabric
- Backing fabric
- Fabric in two colours for the borders
- Fabric for the flat piping
- 240 x 60cm (94½ x 24in) cotton batting
- Matching thread

TOOLS

- Scissors
- Pins
- Sewing machine
- Hand sewing needle



Finished dimensions
240cm (94½in) x 60cm (24in)

CUTTING MEASUREMENTS

Top: cut 1 rectangle, 206 x 63cm (81 x 25¼in) from main fabric

Backing: cut 1 rectangle, 206 x 63cm (81 x 25¼in) from backing fabric

Narrow border (yellow): cut 2 rectangles, 10 x 63cm (4 x 25¼in)

Wide border (pink): cut 2 rectangles, 31 x 63cm (12¾in x 25¼in)

Flat piping: cut 2 lengths, each 243cm (95½in) by 4cm (1⅝in)

Cotton batting: cut 1 rectangle, 240 x 63cm (94½ x 25¼in)

Making the top



1 Place one wide and one narrow border piece right sides together, aligning their long edges. Pin, then machine stitch with a 1.5cm (⅝in) seam allowance. Repeat to join the other wide and narrow border pieces. Press the seams open.



2 With right sides together, align the narrower piece of the joined border with the short edge of the main fabric top. Pin in place along the edge.



3 Stitch together with a 1.5cm ($\frac{5}{8}$ in) seam allowance. Repeat along the other short edge. Press each seam towards the border.



4 With the top face down, press back 2cm ($\frac{3}{4}$ in) at the end of the border. Fold the border so that its pressed edge aligns with the seam joining the top to the border. Press along this fold. Repeat for the other end.

Making and attaching the flat piping



1 Fold each length of flat piping in half lengthways, wrong sides together. Press. At the ends only, turn the piping right sides together. Stitch the ends closed with a 1cm ($\frac{3}{8}$ in) seam allowance.

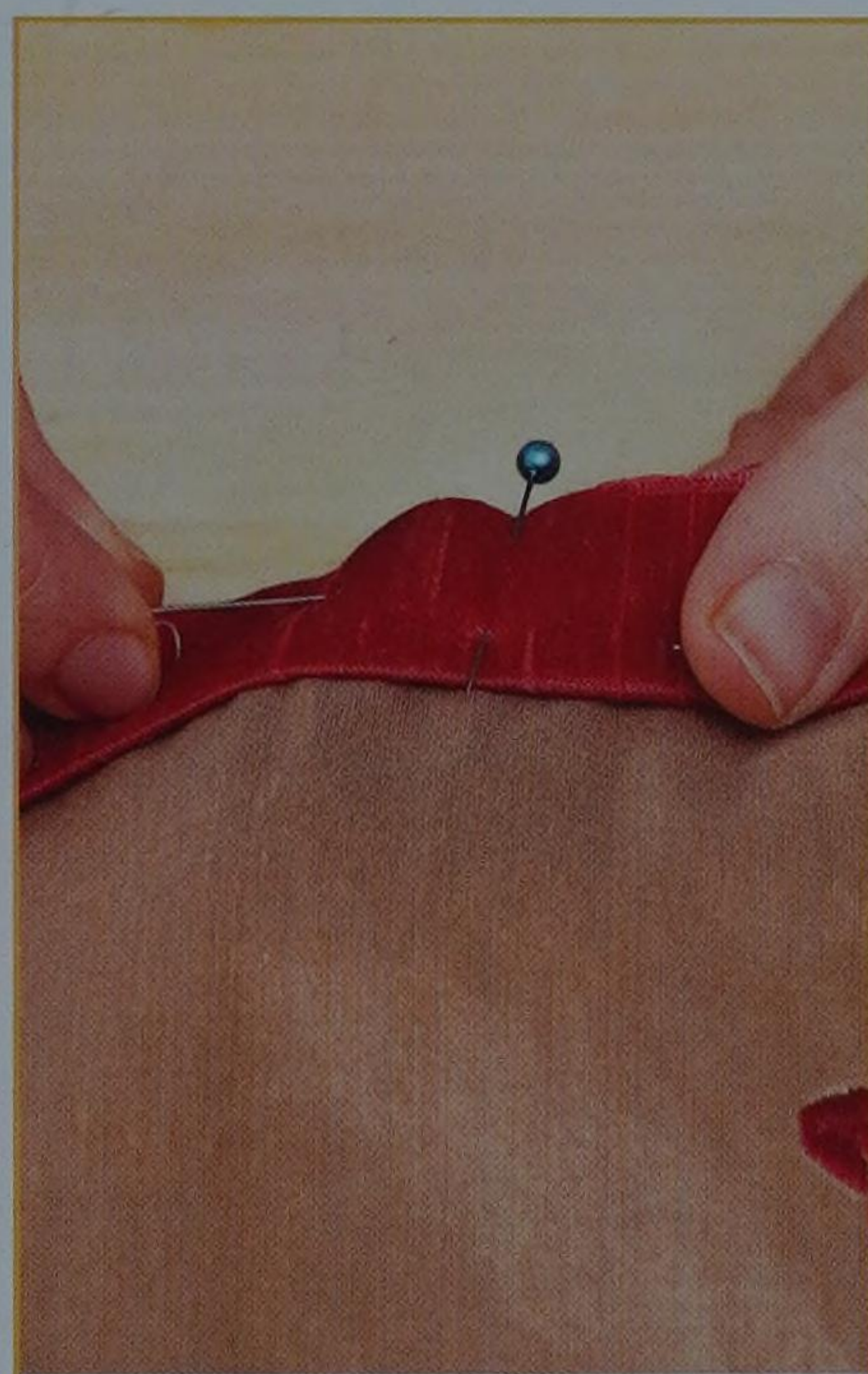


2 Turn each end to the right side, tucking the raw edges inside.





3 Lay the top face up. Starting at the foldline in the border, align the edge of the piping with the long edge of the top, as shown. Pin in place. Repeat along the other long edge.

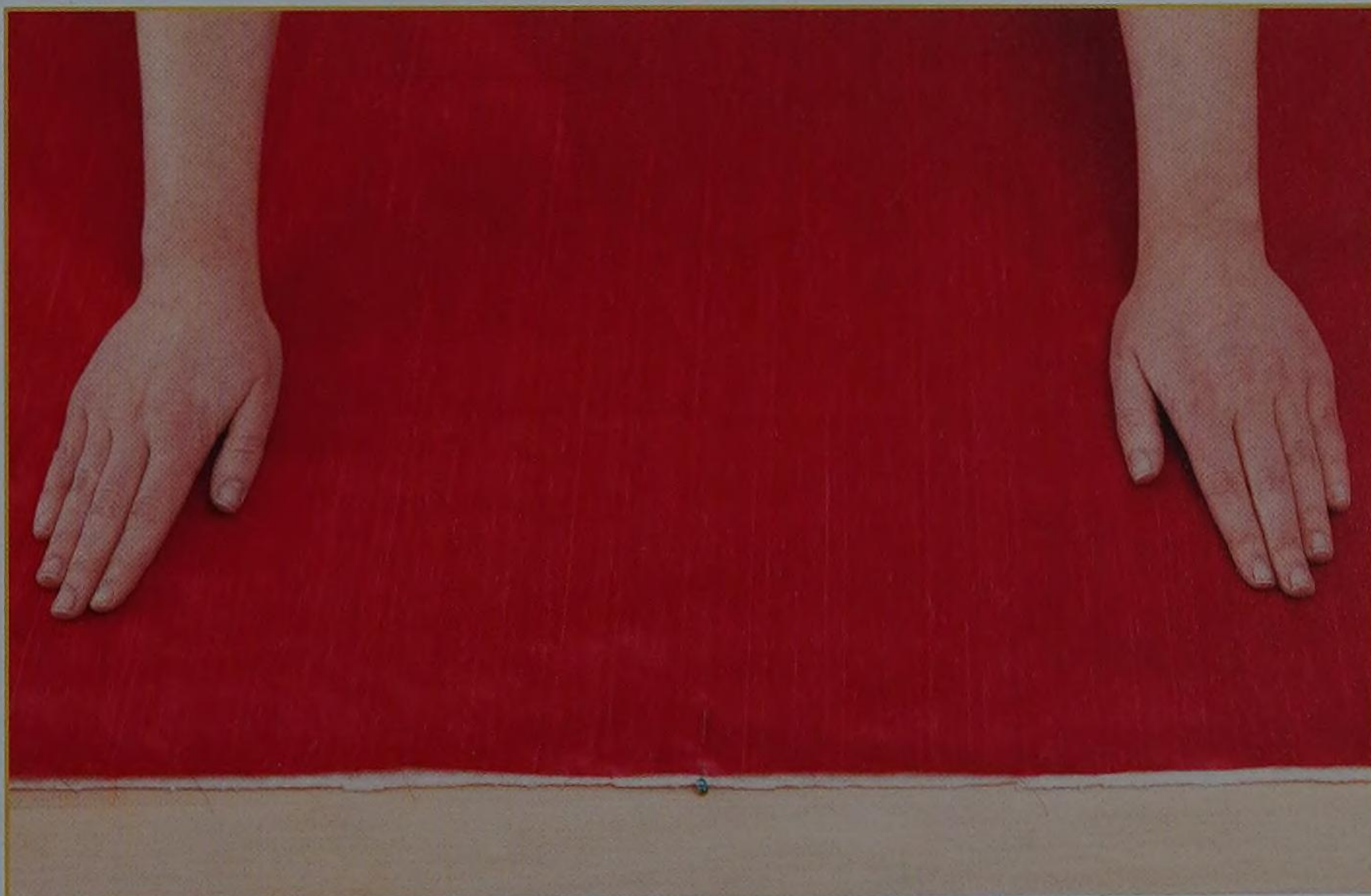


4 Tack (see p.18) the piping in place.

Assembling the runner



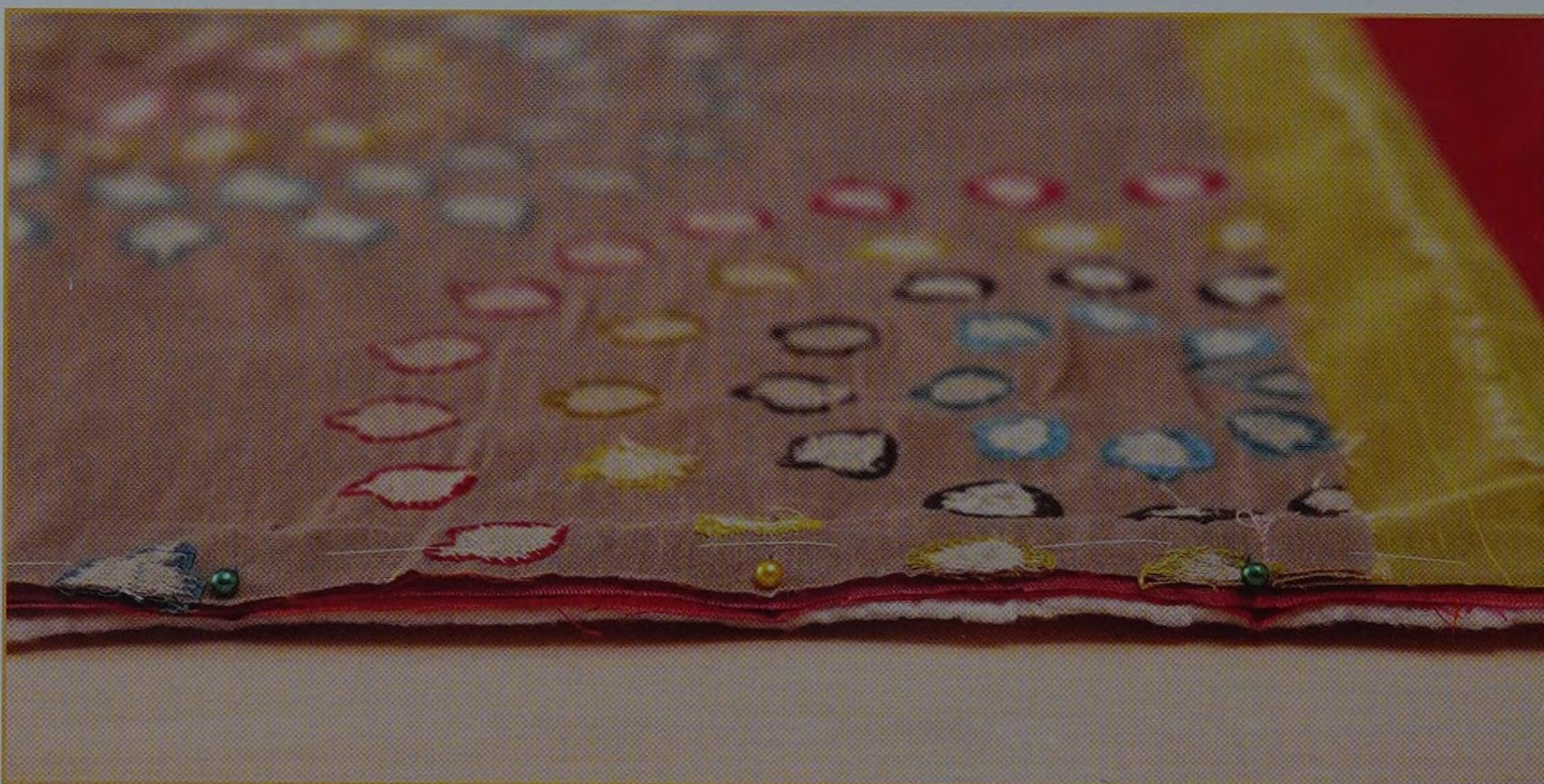
1 Fold the batting and the backing fabric in half widthways to find the centre points. Mark these with a pin at either edge.



2 Open out the batting and lay the backing fabric right side up on top, matching the centre points. Smooth out any wrinkles from the backing fabric, working from the centre outwards.



3 Place the runner top right side down on the backing, matching the raw edges. Align the end of the flat piping with the edge of the batting, as shown, ensuring that the edge of the batting lines up with the foldline in the border.



4 Tack or pin all the layers together. Machine stitch along each long edge with a 1.5cm ($\frac{5}{8}$ in) seam allowance, stopping and starting at the edge of the batting.



5 Turn the runner to the right side, then lay it on the work surface with the backing face up.



6 Fold over a 1.5cm ($\frac{5}{8}$ in) seam allowance along the sides of the border, then fold and press a 1.5cm ($\frac{5}{8}$ in) seam allowance along the end. Re-fold the 2cm ($\frac{3}{4}$ in) hem at the short end.

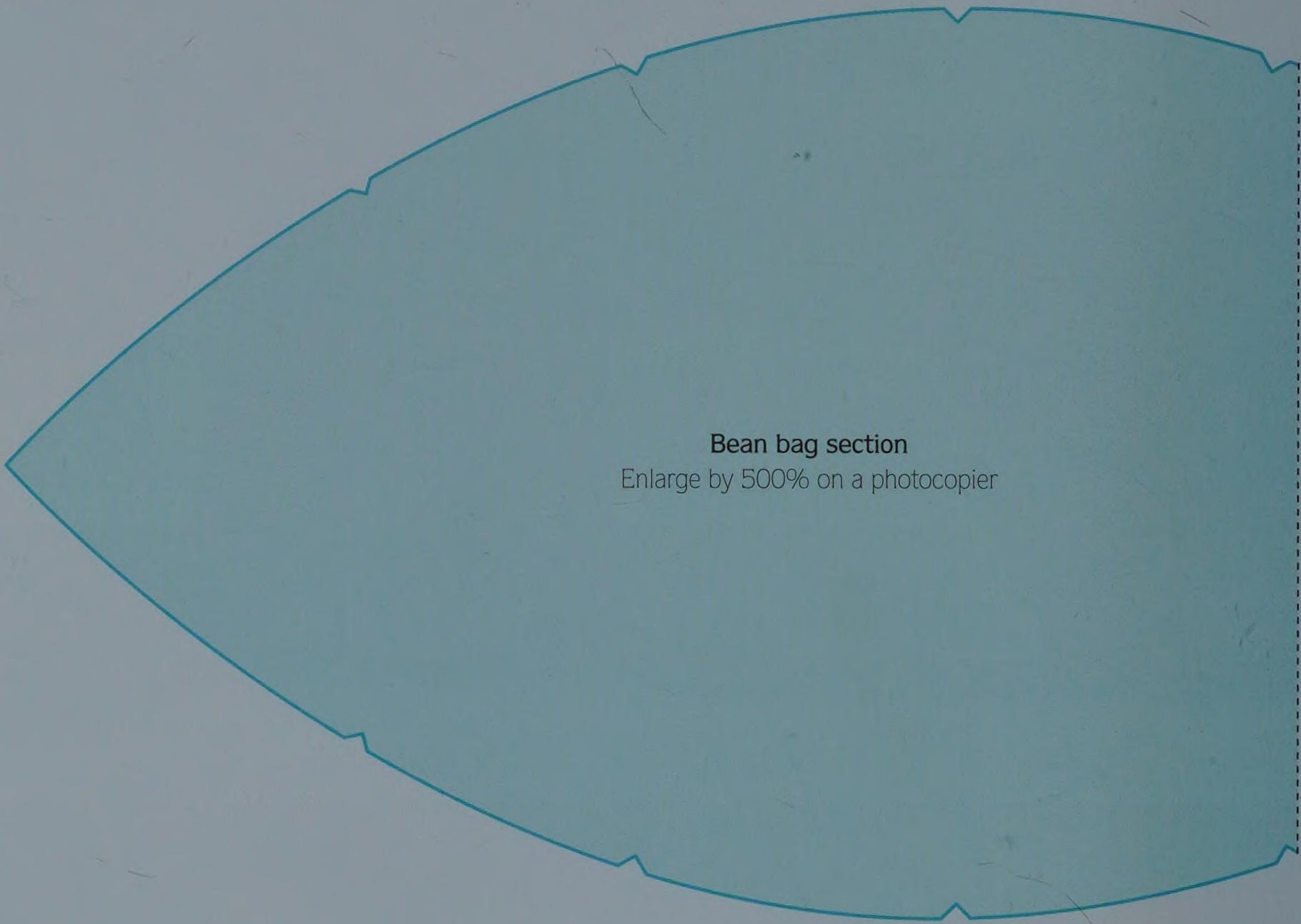


7 Fold the border over the batting to meet the edge of the backing fabric. Pin in place.



8 Slipstitch (see p.18) the border in place, taking care not to stitch into the front of the runner. Repeat Steps 6–8 at the other end to finish.

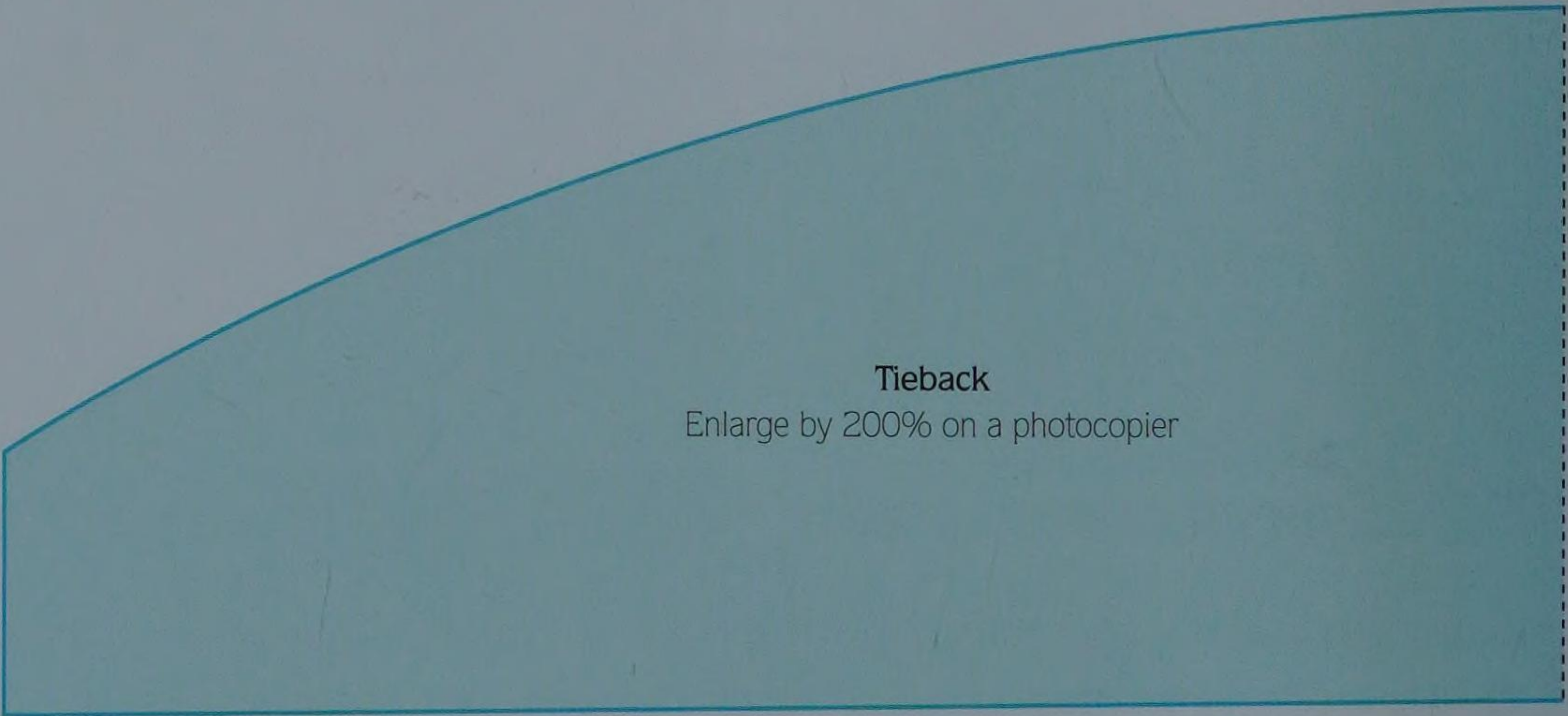
Bean bag (pp.50–57)



Bean bag section
Enlarge by 500% on a photocopier

JOIN

Curtain tieback (pp.132–135)



Tieback
Enlarge by 200% on a photocopier

JOIN



JOIN

Bean bag section

Enlarge by 500% on a photocopier

Bean bag top

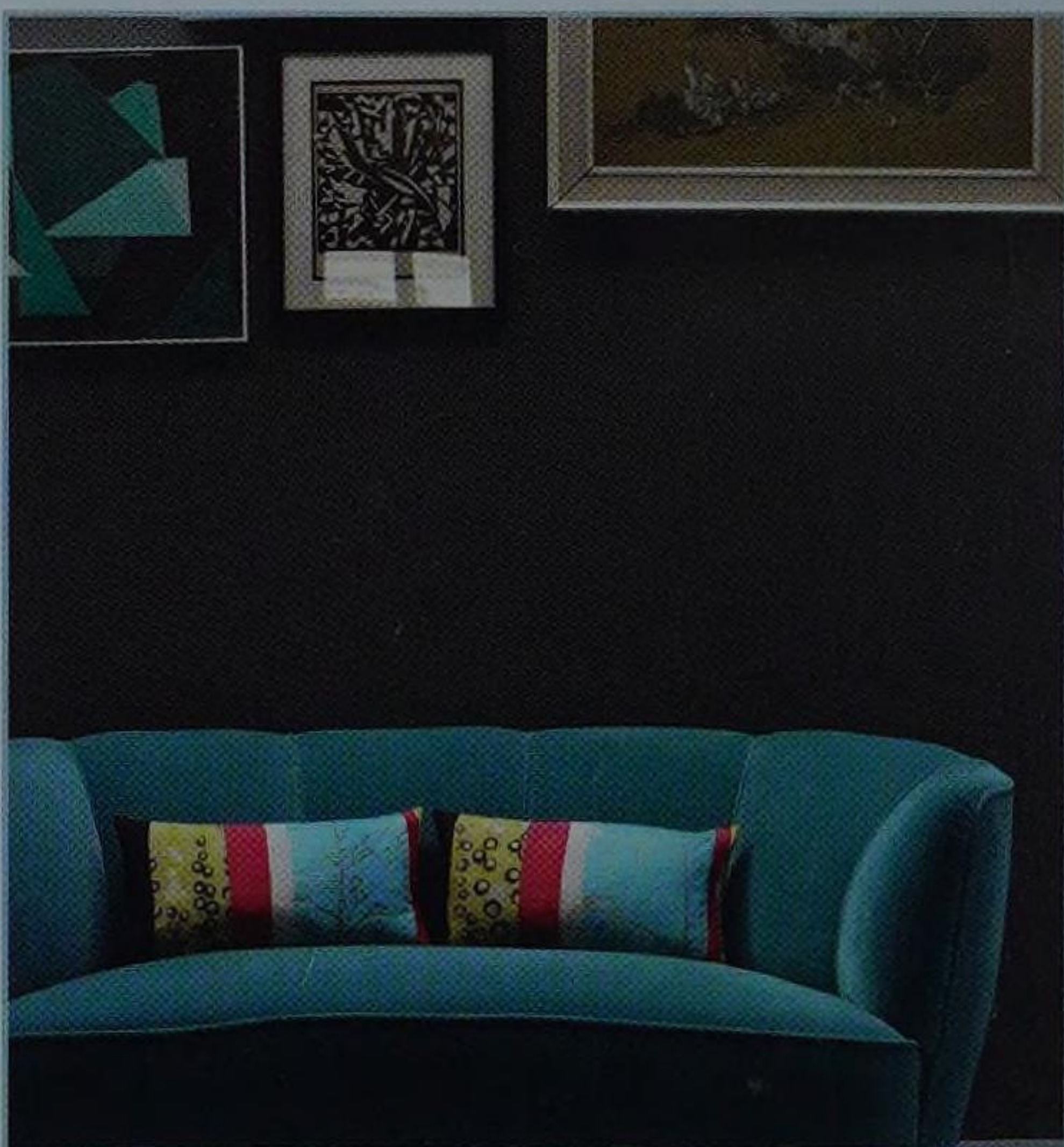
Enlarge by 225% on a photocopier

JOIN

Tieback

Enlarge by 200% on a photocopier







PUTTING IT ALL TOGETHER



Using colour and pattern

Using colour and pattern is a great way to add style and personality to a room, but it's not as easy to get right as you might think. Follow our expert tricks below, though, and you'll get a successful scheme effortlessly.

1 Where to start

When using pattern first think about the size of your room and what you're trying to achieve. Do you want the room to feel cosy and intimate or bright and spacious? Lighter colours and larger prints will make a room feel more open, while deeper tones and smaller designs will create a warm and cosy feel.

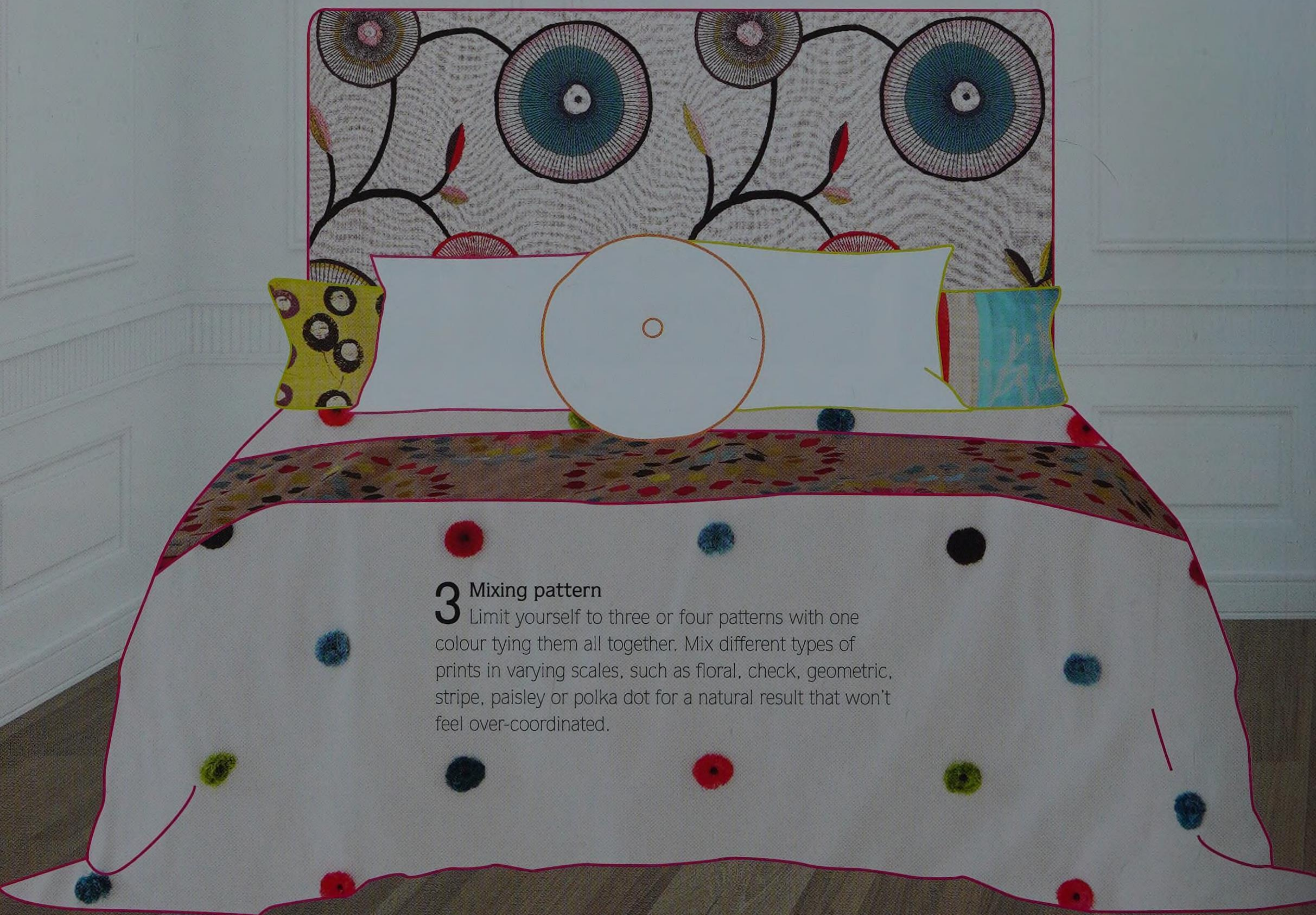


2 Keep a colour scrapbook

Keep a record of colours and colour combinations you like, as well as swatches of fabric or wallpapers that catch your eye. Then, when you want to add character to a room, you can use those as inspiration.

3 Mixing pattern

Limit yourself to three or four patterns with one colour tying them all together. Mix different types of prints in varying scales, such as floral, check, geometric, stripe, paisley or polka dot for a natural result that won't feel over-coordinated.





4 Working together

Keep adjacent rooms in mind when decorating, and think about how the colours and patterns you are using will work together. They don't need to match – but they should harmonize or coordinate with other rooms – and shouldn't clash.

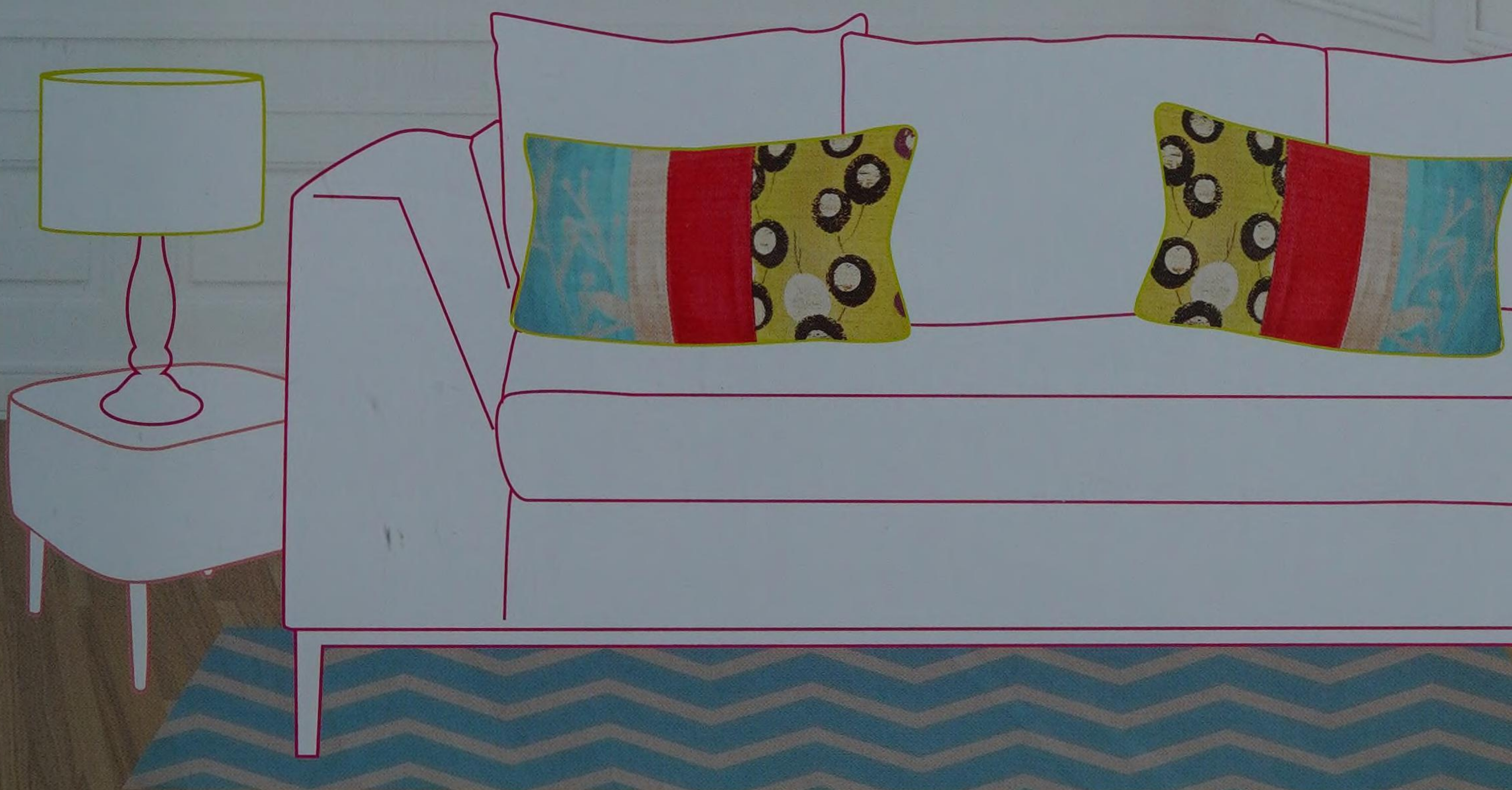


5 Choosing a wall colour

The main wall colour will set the tone for the whole room, so if you're choosing paint, get exactly the right shade – a tone lighter or darker can make a difference. Buy samples of colours, paint large pieces of paper, and tack them onto the walls you're planning to paint. Then, see how the colour looks in different lights.

6 Add pattern in fabrics

Cushions and even a rug are a great way to add instant colour and pattern, and a patterned blind or curtains in an otherwise plain room will make your scheme pop. Block colours create a lively contrast.



Ideas for small spaces

Make the most of a small room by being clever with your furniture and decorating choices. Every bit of space can be used to your advantage. Here's how.



1 Be clever with colour

Painting walls in dark colours can make a room feel smaller, but used sparingly, you can still create a dramatic effect without it dominating the room.



2 Choose folding furniture

A gate-leg table can easily be stowed away or moved into another room. Folding chairs can be stored in a cupboard or made a feature of by being hung on a wall when not in use.



3 Reflect space

A mirrored wall is a great way to open up a small space. The reflective surface creates an optical illusion of doubling the size of the space. It also picks up and reflects light from various sources in the room, especially at night.

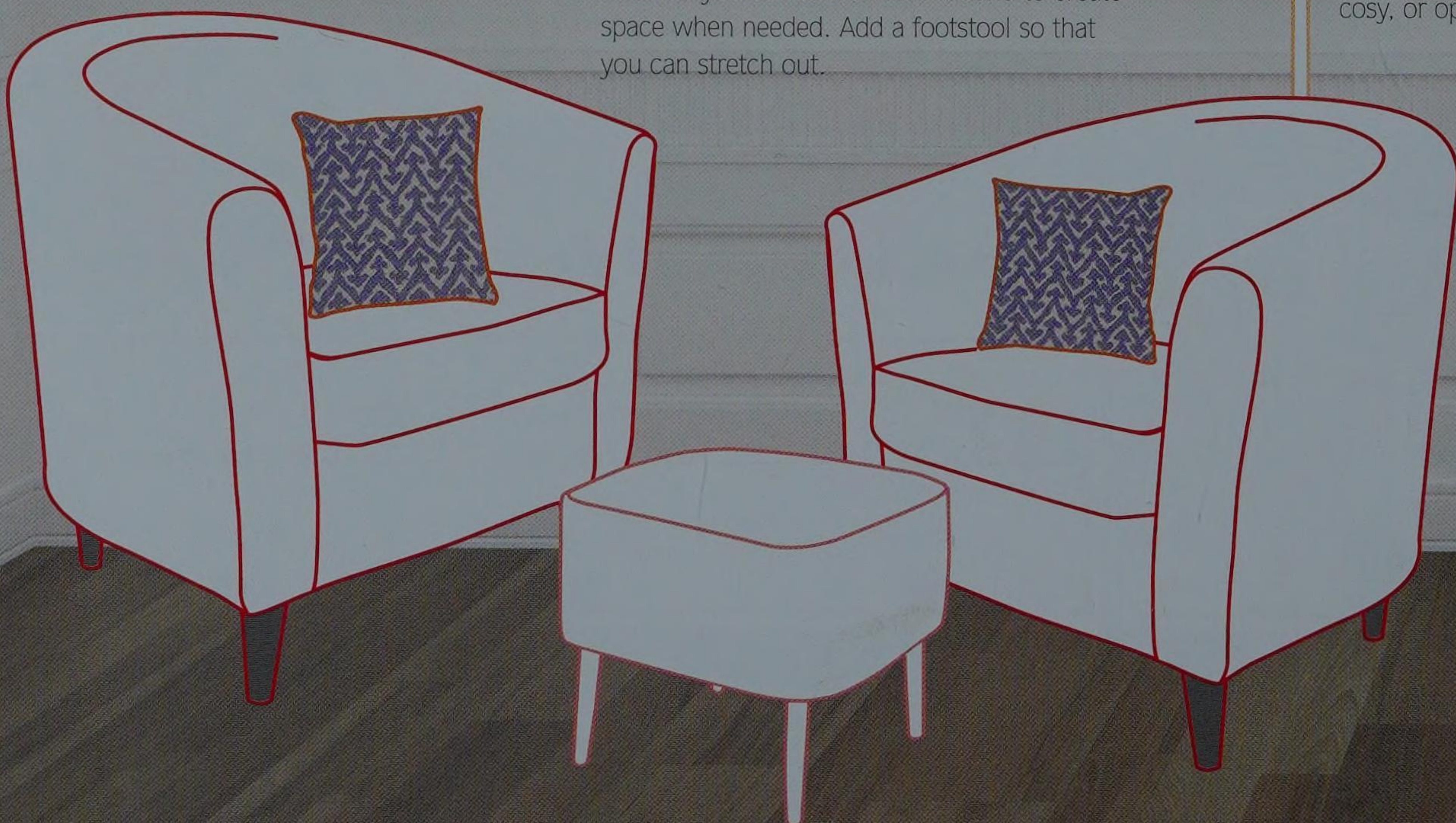


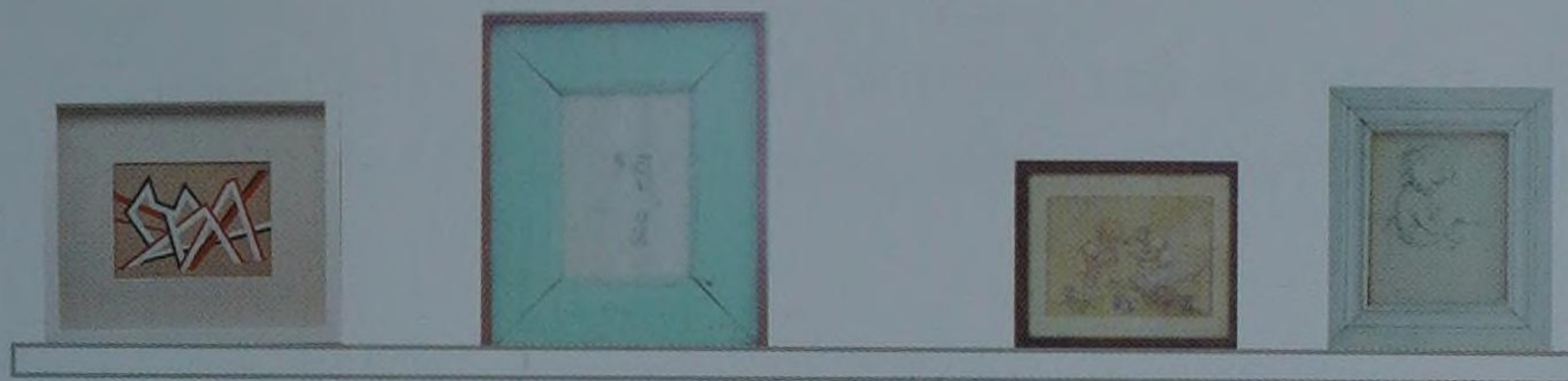
4 Create space

Two armchairs offer a more versatile seating option than a sofa in a small room because you can move them around to create space when needed. Add a footstool so that you can stretch out.

5 Use lighting cleverly

Place lights at different levels to highlight various areas or features in the room, making it look intimate and cosy, or open and spacious.





6 Fit handy shelves

Shelves fitted in unused spaces, such as above your bed, window, or door frames, provide extra storage for books and knick-knacks, and are great for displaying pictures or mirrors, too.



8 Streamline your rooms

Swap bulky curtains for a more streamlined window dressing such as shutters or blinds. This is also a great way to add colour or pattern to a small room.

Light up dark corners



7 Fill wasted space

Use the space under the stairs to house a cloakroom, store coats and shoes, display a large object, or fill with shelves lined with storage boxes or baskets. Need a home office? It could fit here, too.



Use bold patterns as a feature



9 Use visual tricks

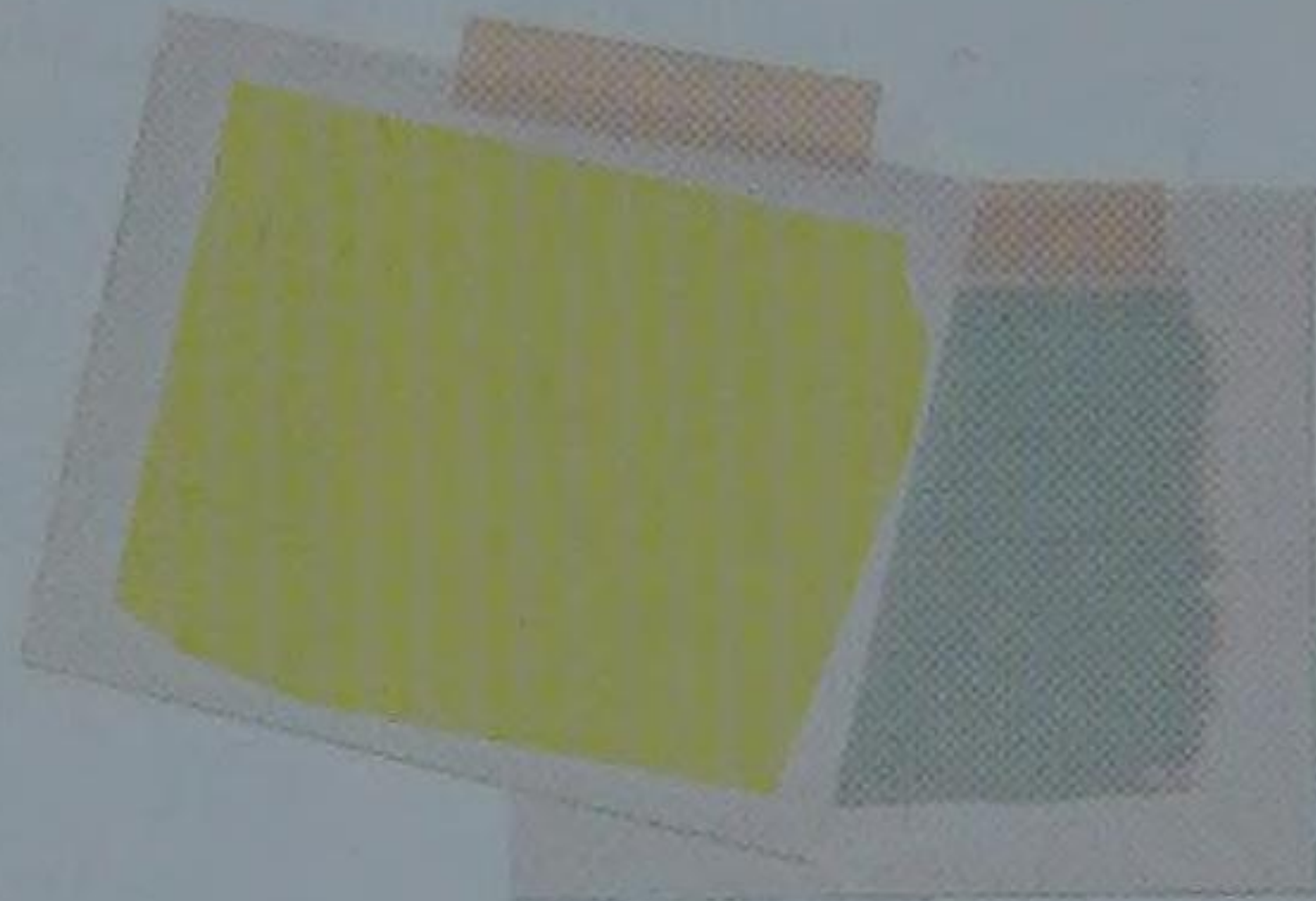
Wallpaper with vertical stripes or patterns can make a low-ceilinged room feel taller. Similarly, floor-to-ceiling cupboards make the most of space as well as creating the illusion of height. If you prefer plain walls, try floor-length curtains on poles set higher than the window to create a similar effect.

Creating light and airy spaces

Rooms that don't receive much natural light can feel dark and unwelcoming. While you might not be able to change the size of the room, you can transform it with these clever tricks to give it a light and airy feel.

1 Choose your wall colour

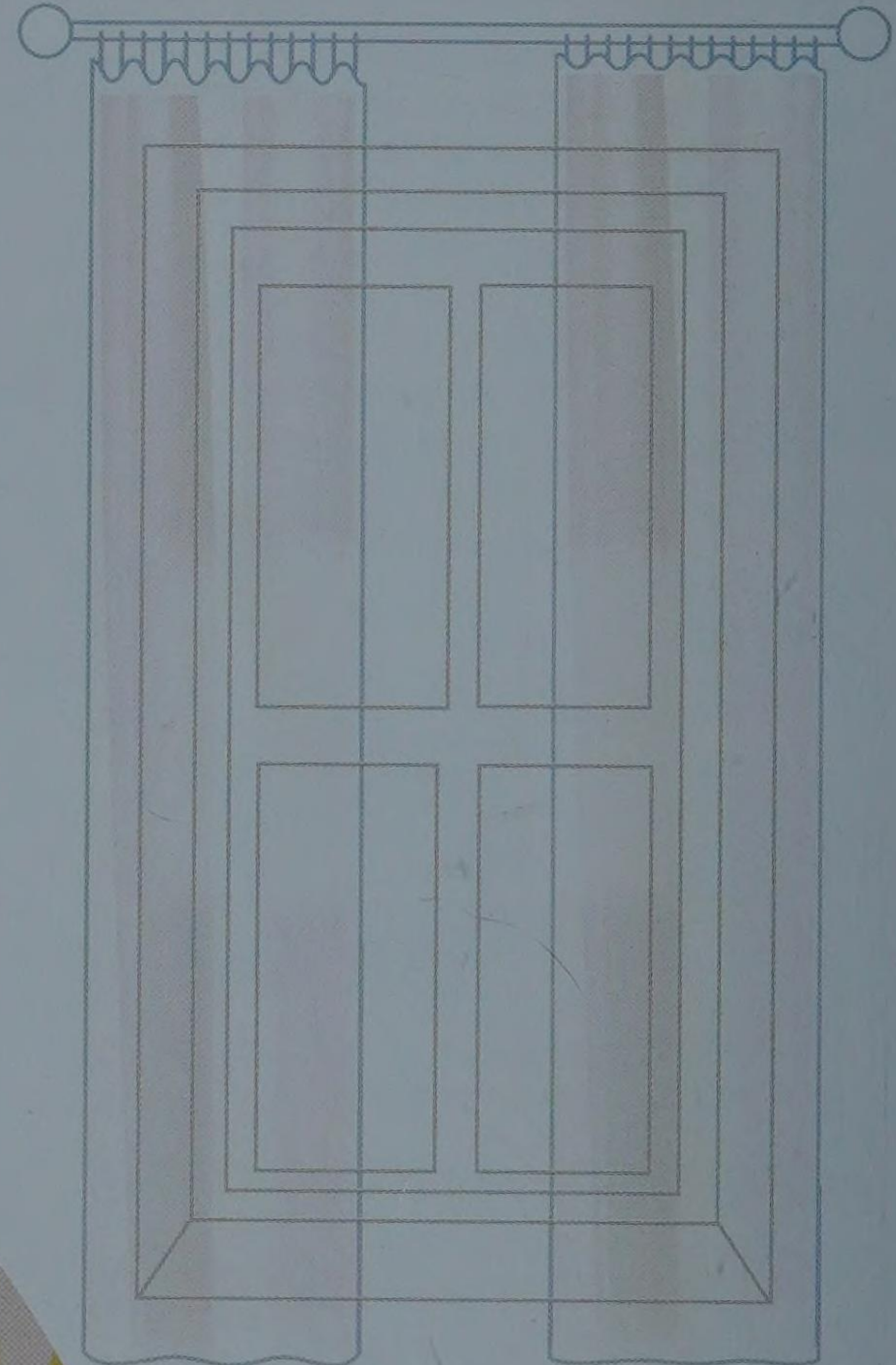
As a general rule, the closer to white the paint, the more reflective it will be. Light colours such as pale grey, yellow, and blue make a room look larger, while darker colours make a room look smaller.



Capture more light with a well-placed mirror

2 Use mirrors to reflect light

Placing a mirror adjacent to a window will reflect light around the room. The taller the mirror, the more effective the result and the higher the room's ceiling will feel.



3 Avoid heavy, dark furniture

Instead, use pale wood, white painted, mirrored, perspex, or glass pieces that will reflect the light and appear to take up less space. Going for upholstered pieces? Choose light colours – just make sure the covers are easy to clean.



Light wood gives a spacious feeling

4 Hang sheer curtains

Curtains can absorb light, so swap heavy curtains for light or sheers. Fit a blackout roller blind or shutters behind the curtains if you need to block out artificial light at night, or need privacy at any time.

5 Choose high-gloss flooring

Hardwood and laminate, tiled, resin, and concrete flooring with a high-gloss finish will bounce light upwards into a room, with lighter colours giving the best results.



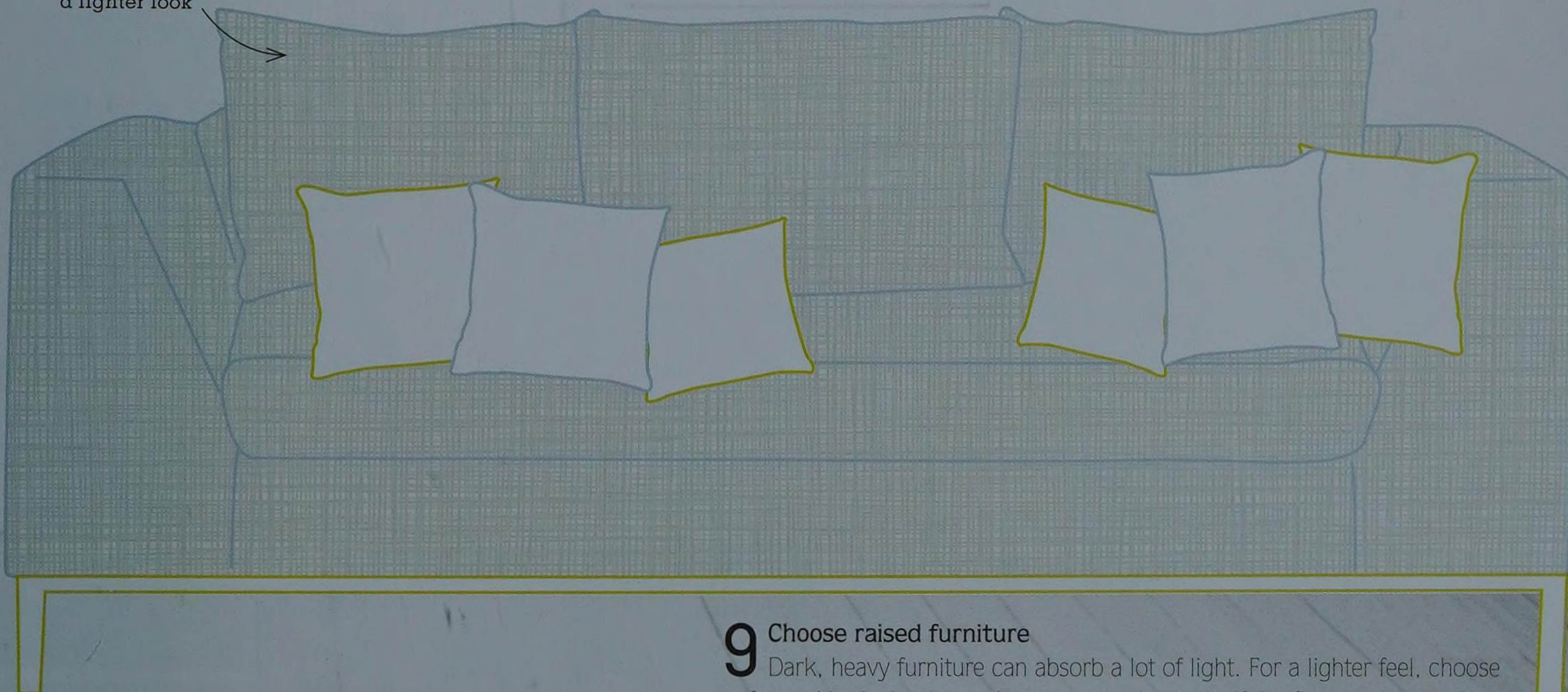
Trimmed foliage allows more light in



6 Outside matters

Trim trees or bushes outside windows that could be blocking light entering the room.

Pale fabrics help to create a lighter look



7 De-clutter the space

Clutter absorbs light so keep surfaces as clear as possible. Only display what you really love, storing everything else away.



8 Swap the doors

Change solid interior doors for those with glazed panels. You could also consider putting a fanlight over a door.



9 Choose raised furniture

Dark, heavy furniture can absorb a lot of light. For a lighter feel, choose sofas and beds that have clear space underneath. If the floor is also a pale colour, the light will bounce around the space, adding to the light, airy appearance of the room.

Finishing touches

Embellish your furnishings with colourful cushions and throws, and add a blind and tiebacks, too.



1 Add layers

A bedspread or blanket in either complementary or contrasting colours is a good opportunity to add some texture as well as colour and pattern to your bed.



3 Swatches

Pin up a few swatches of fabric on the wall before you decide on colour, pattern, and weight.

2 Add cushions

Finish off by adding interest with cushions in both plain and patterned fabrics. Pile on the cushions, and don't shy away from mixing patterns. Combine large prints with small ones, florals with geometrics.



5 Plants and flowers

A simple potted plant or flowers set on a coffee table, bookshelf, on top of a cabinet, almost anywhere, adds instant life and colour.

Fresh flowers
add colour
to any room

4 Seasonal changes

Use cushions, decorative objects, frames, and vases to make seasonal changes in your room. In summer opt for fresh colours such as sky blue and yellow, and in winter change them for purples and deep reds.

6 Curtain tiebacks

Tiebacks hold curtains away from the window, so that you get the maximum amount of light into the room. Make the tiebacks suit the length of the curtains.

7 Give it an edge

Adding a trim – lace, bobble, tassel, or beading – will instantly update cushions, curtains, hand towels, and lampshades. Use coordinating or contrasting colours.

Fabric suppliers

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Clarke & Clarke Lagoon (in Aqua)

Page 20

Romo Orvieto Suvi (in “Clementine”)

Page 24

Envelope cushion

Bluebellgray Cindy Linen (in “Pink” and “Saffron”)

Page 28

Side zip cushion

Romo Orvieto Suvi (in “Blossom”, “Clementine”, and “Ebony”)

Page 32

Oxford cushion

Fermoie Rabanna (“L-198”)

Page 36

Panel cushion

Harlequin Arkona Fabrics lola (in “Grape, Charcoal, and Lime”)

Harlequin Amilie Silks (in “Onyx”, “Rose”, “Shell”, and “Zest”)

Harlequin Kallianthi Fabrics Persephone (in “Aqua/Mocha”)

Page 40

Mitred cushion

Romo Solea (in “Carnelian” and “Moroccan Blue”)

Page 44

Tuck-front cushion

Scion Plains One (in “Aqua” and “Powder Blue”)

Page 50

Bean bag

Harlequin Mimi Checks & Stripes Mimi Stripe (in “Lime”)

Marimekko Pieni Unikko 2

Page 58

Cushion trims

Harlequin Romaine Plains 2 (in “Opal”, “Magenta”, and “Chartreuse”)

Harlequin Romaine Plains (in “Turquoise” and “Seville”)

Page 62

Round cushion

Harlequin Lucido Velvets (in “Magenta” and “Marine”)

Additional cushions

Harlequin Artisan Embroideries Kaleido (in “Raspberry/Lime/Turquoise”)

Scion Rhythm Weaves Samba (in “Grape/Pimento”)

Page 70

Bolster cushion cover

Vanessa Arbuthnott Plain linen (in “Duck Egg”)

Vanessa Arbuthnott Scandi Stripe (in “Warm”)

Page 78

Piped seat pad

Marimekko Unikko

Page 86

Piped pouffe

Kirkby Design Puzzle (in “Lime”, for body)

Romo Minera (in “Chartreuse”, for piping)

Page 96

Bench seat cushion

Voyage Arielli (in “Opal”)

Romo Linara Verbena (in “Hot Pink”)

Page 104

Villa Nova Claremont (in “Quince”)

Page 112

Cased-heading curtain

Harlequin Tranquil (in “Sky/Chalk”)

Page 116

Hanging play tent

Borovick Fabrics (pink polka dots)

Marimekko Pieni Unikko 2 (for beanbag and flags)

Pages 126, 132

Tab top curtain and curtain tiebacks

Villa Nova Claremont (in “Quince”)

Page 136

Lined eyelet curtain

Harlequin Plateau (in “Aqua/Slate/Hemp”)

Page 144

Pencil pleat curtain

Romo Beatrix (in “Acacia”)

Romo Paloma (in “Foxglove”)

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Osborne & Little Matthew Williamson

Samana (in “Dragonfly Dance”)

Page 158

Tie blind

Romo Orvieto Ilsa (in “Lovat”, for front)

Page 162

London blind

Osborne & Little Matthew Williamson

Samana (in “Dragonfly Dance”)

Page 172

Roman blind

Osborne & Little Verdanta Japonerie

(in “Sapphire/Ivory/Stone”)

Page 184

Roller blind

Clarke & Clarke Jasmine Fabric (in “Sunset”)

Additional cushions

Clarke & Clarke Lombok, Sarong and Jasper
(all in “Sunset”)

Page 188

Harlequin Artisan Embroideries Heirloom

(in “Raspberry/Lime/Turquoise”)

Page 192

Light Bedspread

Harlequin Artisan Embroideries Bobbin

(in “Raspberry/Lime/Turquoise”)

Harlequin Mimosa Silks (in “Fuchsia”,
for border)

Page 202

Bed runner

Harlequin Plains II (in “Magenta” and
“Chartreuse”)

Harlequin Artisan Embroideries Poplin
(in “Raspberry/Lime”)

SUPPLIER WEBSITES

Bluebellgray: www.bluebellgray.com

Borovick Fabrics: www.borovickfabrics.com

Clarke & Clarke: www.clarke-clarke.co.uk

Fermoie: www.fermoie.com

Harlequin: www.harlequin.uk.com

Kirkby Design: www.kirkbydesign.com

Marimekko: www.marimekko.com

Osborne & Little: www.osborneandlittle.com

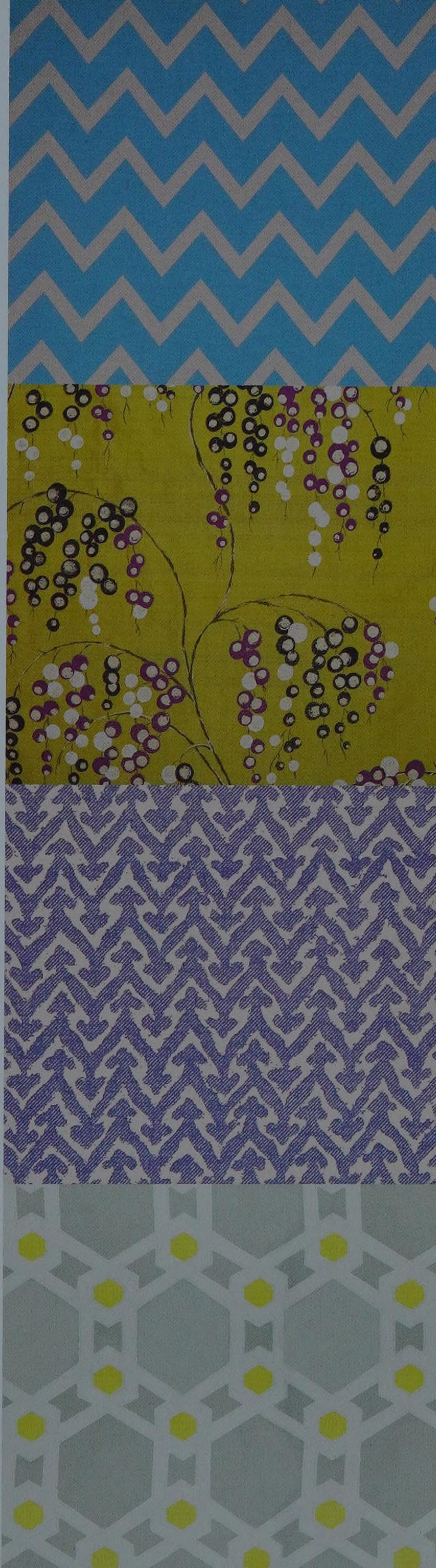
Romo: www.romo.com

Scion: www.scion.uk.com

Vanessa Arbuthnott: www.vanessaarbuthnott.co.uk

Villa Nova: www.villanova.co.uk

Voyage: www.voyagedecoration.com



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Acknowledgments

Contributors

DANIELLE BUDD AND BEVELEE JAY REGAN AT JAYWORKS

Danielle is a graduate of The Royal College of Art, specializing in printed textiles. Her degree show was a collection of unique handcrafted bags and purses, brought to life from her screen printed leather and digital textile designs. Danielle went on to launch a successful accessories label, designed and made in-house and stocked worldwide. She is currently a university lecturer in surface design at the University of the Arts, a freelance designer, and one half of Jayworks.

Bevelee has always been a sewing enthusiast and she has had a varied career in theatre, styling, and merchandising. Bevelee went on to fine-tune her skill in advanced soft furnishing at The Sir John Cass School of Furniture. Currently she is a soft furnishing tutor at Sew Over It, part of the merchandising team at Fabrics Galore, and is the other half of Jayworks.

Danielle and Bevelee have always been friends and are avid makers. Some years ago they decided to bring together their valuable knowledge and plethora of skills and launch Jayworks, a creative soft furnishing company.

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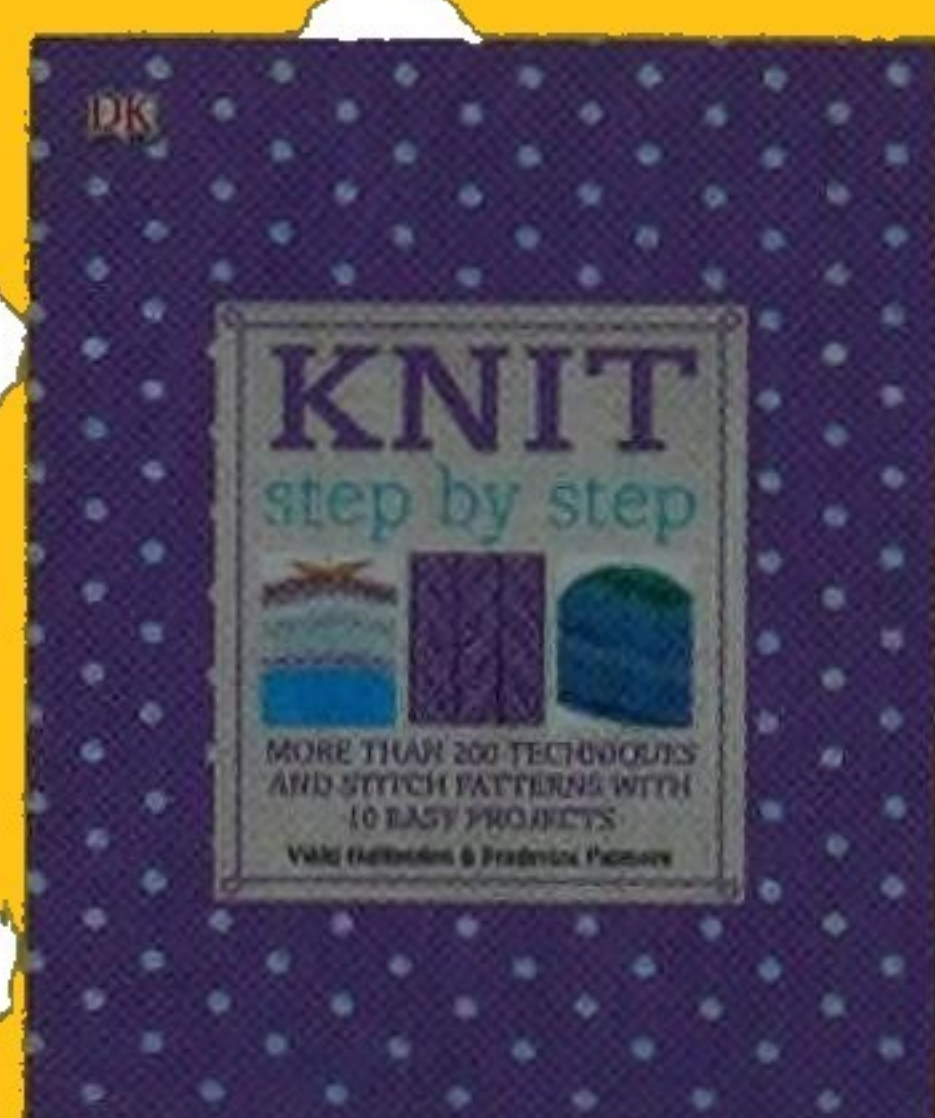
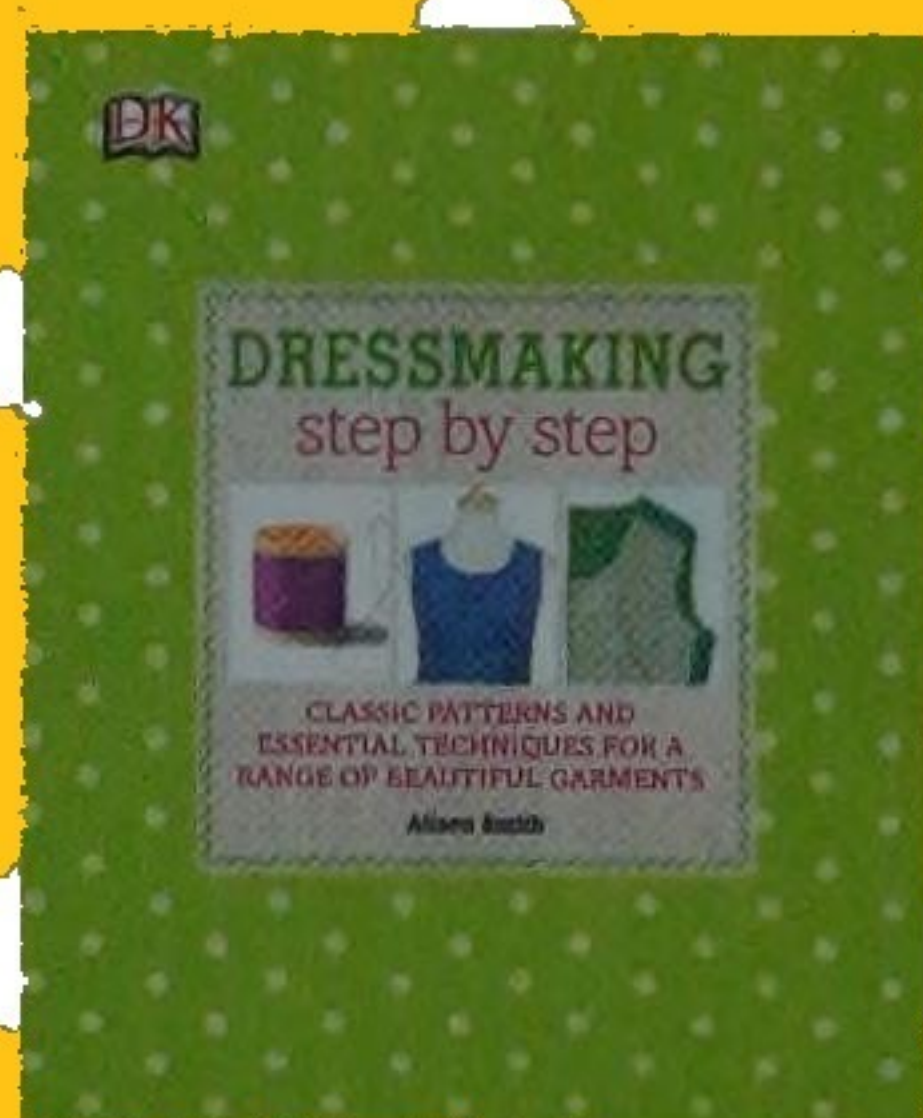
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